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VOL. VII PIANO AND VOCAL SACRED MUSIC

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*The Ideal
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Compiled and Edited by Albert E. Wier

Volume VII

Sacred Music

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*Piano Solo
Vocal*

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VOLUME VII—SACRED MUSIC FOR PIANO SOLO AND FOR VOICE

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G. BRAGA

Andante con moto

Vol VII-6

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The notation includes various musical markings and performance instructions:

- System 1:** Features a series of chords in the right hand and a continuous eighth-note pattern in the left hand. The left hand is marked with "Re" and asterisks.
- System 2:** Continues the pattern from the first system.
- System 3:** Includes the marking "cresc." (crescendo) above the right hand.
- System 4:** Includes the markings "poco più animato" and "poco agitato" above the right hand. The left hand features a complex rhythmic pattern with triplets and sixteenth notes.
- System 5:** Includes the marking "cresc." above the right hand. The right hand features a series of chords and a final chord marked "f" (forte).
- System 6:** Includes the markings "dim." (diminuendo) and "rit." (ritardando) above the right hand. The piece concludes with a final chord marked "rit.".

The musical score is arranged in six systems, each consisting of a piano (piano) staff and a vocal staff. The piano part is written in bass clef, and the vocal part is written in treble clef. The key signature is one flat (B-flat).

System 1: The piano part begins with a *pp* (pianissimo) dynamic. The vocal part has a melodic line with a slur over the first four notes. The piano part includes fingerings: 5, 3, 5, 1, 4. There are asterisks (*) between the piano and vocal staves.

System 2: The piano part continues with a similar melodic pattern. The vocal part has a melodic line with a slur over the first four notes. There are asterisks (*) between the piano and vocal staves.

System 3: The piano part begins with a *cresc.* (crescendo) dynamic. The vocal part has a melodic line with a slur over the first four notes. There are asterisks (*) between the piano and vocal staves.

System 4: The piano part continues with a similar melodic pattern. The vocal part has a melodic line with a slur over the first four notes. There are asterisks (*) between the piano and vocal staves.

System 5: The piano part begins with a *pp* (pianissimo) dynamic. The vocal part has a melodic line with a slur over the first four notes. There are asterisks (*) between the piano and vocal staves.

System 6: The piano part continues with a similar melodic pattern. The vocal part has a melodic line with a slur over the first four notes. There are asterisks (*) between the piano and vocal staves.

This page contains six systems of musical notation for a piano and voice piece. The notation is written in a single system with a grand staff (treble and bass clefs) and a vocal line. The key signature is one flat (B-flat). The piece includes various musical elements such as notes, rests, ornaments, and dynamic markings.

The first system features a vocal line with a long note and a piano accompaniment with a rhythmic pattern. The second system includes a *cresc.* marking and a *mf* marking. The third system has a *dim.* marking and a *3 4 3 4* fingering. The fourth system includes a *con anima* marking and a *pp* marking. The fifth system has a *cresc.* marking and a *f* marking. The sixth system concludes with a *f* marking.

The notation includes various musical symbols such as notes, rests, ornaments, and dynamic markings. The piece concludes with a final chord marked *f*.

Adeste Fideles

Paraphrase

R. VILBAC

Lento

The musical score is written for piano in B-flat major (two flats) and common time. It consists of five systems of two staves each. The tempo is marked 'Lento'. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and a crescendo hairpin. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic marking. The fourth system includes a mezzo-forte (*mf*) dynamic marking and a forte (*f*) dynamic marking. The fifth system concludes with a piano (*p*) dynamic marking and includes fingering numbers (1, 2, 3, 4, 5) for the right hand. The overall texture is rich and expressive, typical of a paraphrase of a hymn.

p

con Ped. sempre

p

mf

f

p

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The first measure contains a complex fingering for the right hand: 5, 3, 2, 5, 4, 2, 1. The first measure is marked *f* (forte). The second measure is marked *p* (piano). The system ends with a repeat sign.

Second system of musical notation, measures 5-8. The first measure is marked *cresc.* (crescendo). The system ends with a repeat sign.

Third system of musical notation, measures 9-12. The first measure is marked *f* (forte). The second measure is marked *ff* (fortissimo). The third measure is marked *ff* (fortissimo). The fourth measure is marked *poco più vivo* (a little more lively) and *decresc.* (decrescendo). The system ends with a repeat sign.

Fourth system of musical notation, measures 13-16. The first measure is marked *rit.* (ritardando). The second measure is marked *p più lento* (piano, even slower). The system ends with a repeat sign.

Fifth system of musical notation, measures 17-20. The first measure contains a complex fingering for the right hand: 1, 2, 3, 4, 1, 2, 3, 4, 5. The second measure contains a complex fingering for the right hand: 1, 2, 3, 4, 5, 3, 2, 1, 4, 3, 2, 1. The system ends with a repeat sign.

Sixth system of musical notation, measures 21-24. The first measure contains a complex fingering for the right hand: 1, 2, 3, 1, 2, 3, 4, 5, 3, 2, 1, 4, 3, 2, 1. The second measure is marked *pp* (pianissimo). The third measure is marked *ppp* (pianississimo). The system ends with a repeat sign.

Andante Religioso

FRANCIS THOMÉ

Andante

p e sostenuto

p rall.

dolce e sostenuto

p

simile

cresc.

rall.

a tempo

p

cre - scen -

rall.

Poco piu mosso

riten.

sempre dolce

- do

1 5 2 1

5 2

Ra

simile

1

3

Ra

cresc.

rit.

sf con anima

Ra * *Ra* * *Ra* * *Ra* * *Ra* *

cresc.

simile

Ra

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes. The key signature has two sharps (F# and C#). The tempo/mood marking *sans retarder* is written above the bass staff. A dynamic marking *f* (forte) is written above the treble staff. Below the bass staff, there are vocal notes: *Re.*, ** Re.*, ** Re.*, ** Re.*, and ***.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a bass line with eighth notes. The tempo/mood marking *a tempo* is written above the treble staff. The tempo/mood marking *molto rit.* (molto ritardando) is written above the bass staff. The tempo/mood marking *sempre sostenuto* is written above the treble staff. Below the bass staff, there are vocal notes: *Re.*, ** Re.*, ** Re.*, ** Re.*, and ***.

Third system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes. The key signature has two sharps (F# and C#). The tempo/mood marking *cresc.* (crescendo) is written above the treble staff. Below the bass staff, there are vocal notes: *Re.*, ***, and *simile*. A double bar line with repeat dots is shown below the bass staff.

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes. The key signature has two sharps (F# and C#). Below the bass staff, there are vocal notes: *Re.*, ** Re.*, ** Re.*, and ***.

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with eighth notes. The key signature has two sharps (F# and C#). The dynamic marking *sf* (sforzando) is written above the treble staff. The dynamic marking *diminuendo* is written above the treble staff. Below the bass staff, there are vocal notes: *Re.*, ** Re.*, ** Re.*, and ***.

poco a poco

riten.

Tempo I.

pp Quasi harpa

sempre

cresc.

crescendo

poco a poco

Large

ritenuto

ff

Tempo I

ritard.

ff

p

L.H. calmato

rall.

dim.

L.H.

simile

pp

rall.

rit.

diminuez

pp

Ave Maria

BACH - GOUNOD

Andante

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in a standard musical staff format with a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *p* (piano), *pp* (pianissimo), and *cantabile*. The first system begins with a *p legato* marking. The second system includes a *cantabile p* marking. The third system features a *pp* marking. The fourth system also includes a *pp* marking. The fifth system concludes with a *p* marking. The notation is complex, with many notes and rests, and includes various musical symbols like slurs, ties, and accidentals. The page is numbered 12 at the bottom right.

The page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Treble clef has a *cresc.* marking. Bass clef has a *ped.* marking. Dynamics include *f* and *p*. Fingerings 4, 1, and 2 are indicated.
- System 2:** Treble clef has a *cresc.* marking. Bass clef has a *ped.* marking. Dynamics include *f* and *p*.
- System 3:** Treble clef has a *f* marking. Bass clef has a *ped.* marking. Dynamics include *dim.*, *p*, and *cresc.*.
- System 4:** Treble clef has a *cresc.* marking. Bass clef has a *ped.* marking. Dynamics include *f* and *p*. Fingerings 2, 3, and 4 are indicated.
- System 5:** Treble clef has a *fp* marking. Bass clef has a *ped.* marking. Dynamics include *dim.* and *pp*. Fingerings 5, 4, 3, 2, 1, 3, 2, 1 are indicated.
- System 6:** Treble clef has a *pp* marking. Bass clef has a *ped.* marking. Dynamics include *pp*.

Throughout the piece, the *ped.* (pedal) marking is used frequently, often with an asterisk (*) to indicate a specific pedal point or technique. The *simile* marking is also present in the fifth system.

pp
cresc.
f *p* *cresc.*
f *dim.* *p*
cresc. *cresc.* *f*
f *dim.* *rit.* *p*
Ped. ** Ped.* ** Ped.* ** Ped.*

Angelus Bells

Then came the labourers home from the field,
 And serenely the sun sank;
 Down to his rest, and twilight prevailed,
 Anon from the belfry softly the Angelus sounded
 ("Evangeline" Long follows)

E. DORN

Andantino semplice

p alla campanella

*Ped. * simile*

poco a poco dim.

p

sempre legatissimo

L.H. *L.H.* *L.H.* *R.H.* *R.H.* *R.H.* *R.H. estinto*

rall. pp

Andante espressivo

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. The tempo is marked 'Andante espressivo'. The first measure of the bass staff is marked 'Ped.' and the first measure of the treble staff is marked 'cantante'. The second measure of the bass staff is marked '* simile'.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The third measure of the treble staff is marked 'ff con maestria'. The fourth measure of the treble staff is marked 'p'.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The first measure of the treble staff is marked 'ff'. The second measure of the treble staff is marked 'p'. The third measure of the treble staff is marked 'rall.'. The fourth measure of the treble staff is marked 'Tempo I'. The fifth measure of the treble staff is marked 'alla campanella'. The sixth measure of the bass staff is marked 'Ped.' and the seventh measure of the bass staff is marked '* simile'.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the harmonic accompaniment. The third measure of the treble staff is marked 'poco a poco dim.'. The fourth measure of the treble staff is marked 'pp'.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a harmonic accompaniment. The first measure of the treble staff is marked 'R. H.'. The second measure of the treble staff is marked 'L. H.'. The third measure of the treble staff is marked 'L. H.'. The fourth measure of the treble staff is marked 'R. H.'. The fifth measure of the treble staff is marked 'R. H.'. The sixth measure of the treble staff is marked 'R. H.'. The seventh measure of the treble staff is marked 'R. H.'. The eighth measure of the bass staff is marked 'Ped.' and the ninth measure of the bass staff is marked 'pp'. The system ends with a double bar line and a repeat sign.

Peasants returning from work, dancing and singing
Allegretto

The musical score is written for piano in 6/8 time, marked Allegretto. It consists of six systems of two staves each (treble and bass clef). The tempo and mood are indicated by the title and the tempo marking. The score includes various dynamic markings: *mf* (mezzo-forte) at the beginning, *con T. sempre* (con T. sempre) below the first system, *f* (forte) and *con gioia* (con gioia) in the third system, *p* (piano) in the fourth system, *f* (forte) in the fifth system, and *f* (forte) and *mf* (mezzo-forte) in the sixth system. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature is one flat (B-flat major or D minor). The score is arranged in a standard Western musical notation style, with a clear separation between the systems.

mf scherzando

con T. sempre

f con gioia

p

f

f *mf*



Andantino



Allegretto

mf scherzando

poco a poco dim.

rall. p pp rit.

Andantino semplice

p alla campanella

poco a poco dim.

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, marked with *L.H.* and *R.H.* (Right Hand). The bass staff has a supporting line with eighth notes. The system ends with a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic.

Second system of the musical score. It begins with the tempo marking *Andantino*. The treble staff has a melodic line with eighth notes, marked with *leggiere* (light) and *mf catando espressivo* (moderato-forte, singing with expression). The bass staff has a supporting line with eighth notes, marked with *Red.* (Reduction) and ** simile* (similar). The system ends with a *pp* (pianissimo) dynamic.

Third system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth notes, marked with *f* (forte) and *brillante* (brilliant). The bass staff has a supporting line with eighth notes, marked with *cantando* (singing). The system ends with a *pp* (pianissimo) dynamic.

Fourth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth notes, marked with *f* (forte) and *grandioso* (grand). The bass staff has a supporting line with eighth notes, marked with *f* (forte) and *grandioso* (grand). The system ends with a *pp* (pianissimo) dynamic.

Fifth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth notes, marked with *f* (forte) and *grandioso* (grand). The bass staff has a supporting line with eighth notes, marked with *f* (forte) and *grandioso* (grand). The system ends with a *pp* (pianissimo) dynamic.

Sixth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with eighth notes, marked with *f* (forte) and *grandioso* (grand). The bass staff has a supporting line with eighth notes, marked with *f* (forte) and *grandioso* (grand). The system ends with a *pp* (pianissimo) dynamic.

con bravura

f

8

ff con somma forza

8

p tranquillo

dim.

rall.

Andantino semplice

alla campanella

sempre dim.

Red. * *Red.* * *simile*

pp

legatissimo

R.H.

L.H.

R.H. sempre rall.

estinto

ppp

1 2 5

Red.

1 2 5

1 2 5

Choral

(Ein' Feste Burg ist unser Gott)

MARTIN LUTHER

The musical score is written for piano accompaniment, consisting of five systems of two staves each (treble and bass clef). The key signature is D major (two sharps) and the time signature is common time (C). The score includes various dynamic markings and articulations:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady harmonic foundation. A *con Ped.* (con pedale) marking is present in the left hand. The system concludes with a mezzo-forte (*mf*) dynamic.
- System 2:** Continues the melodic and harmonic development. It ends with a piano (*p*) dynamic marking.
- System 3:** Features a crescendo (*cresc.*) marking, indicating a gradual increase in volume.
- System 4:** Includes both forte (*f*) and mezzo-forte (*mf*) dynamics.
- System 5:** Culminates with a fortissimo (*ff*) dynamic.

The notation includes various musical symbols such as notes, rests, slurs, and ties, all rendered in a traditional, elegant style.

Ave Maria

FR. SCHUBERT

Lento

pp

p

simile

p

The musical score is written for piano and consists of four systems. The first system is marked 'Lento' and 'pp'. It features a treble and bass staff. The bass staff has a series of notes with fingerings: 2 1, 4 2, 5 4, 4 2, 2 1. There is a '6' under a group of notes. The treble staff has a series of notes with fingerings: 2 1, 4 2, 5 4, 4 2, 2 1. There is a '6' under a group of notes. The second system is marked 'p'. It features a treble and bass staff. The bass staff has a series of notes with fingerings: 4 2 1 2, 5 4 2 4. There are 'Ped.' and '*' markings. The treble staff has a series of notes with fingerings: 4 2 1 2, 4 5, 3 2 1 2 3, 5 3 2 3 5. There are 'Ped.' and '*' markings. The third system is marked 'simile'. It features a treble and bass staff. The bass staff has a series of notes with fingerings: 5 3 2 1, 5 3 2, 4 2 1, 4 2 1, 4 2 1, 4 5, 4 5, 3 5. There are 'Ped.' and '*' markings. The treble staff has a series of notes with fingerings: 4 2 1, 4 5, 4 5, 3 5. There are 'Ped.' and '*' markings. The fourth system is marked 'p'. It features a treble and bass staff. The bass staff has a series of notes with fingerings: 3 5, 3 5, 3 5. There are 'Ped.' and '*' markings. The treble staff has a series of notes with fingerings: 3 5, 3 5, 3 5. There are 'Ped.' and '*' markings.

poco rit.

p a tempo

tranquillo assai

pp

p

dim. et rit.

ppp

This page contains five systems of musical notation for piano, written in G major (one sharp) and 12/8 time. The notation includes various dynamics, articulation, and fingerings.

System 1: The right hand features a series of descending eighth-note patterns, each marked with a forte (*sf*) dynamic and a slur. The left hand consists of sustained chords, each marked with a *Ped.* (pedal) instruction.

System 2: The right hand continues with descending eighth-note patterns, marked with a piano (*p*) dynamic. The left hand features chords, some marked with a forte (*sf*) dynamic and a slur.

System 3: The right hand features a series of eighth-note patterns, marked with a *ritard.* (ritardando) instruction, followed by a *crescendo* instruction. The left hand features sustained chords, marked with a *Ped.* instruction.

System 4: The right hand features a series of eighth-note patterns, marked with a fortissimo (*ff*) dynamic. The left hand features chords, marked with a *ff* dynamic and a slur.

System 5: The right hand features a series of eighth-note patterns, marked with a fortissimo (*ff*) dynamic. The left hand features chords, marked with a mezzo-forte (*mf*) dynamic and a slur.

The page concludes with a final system of notation, marked with a *ten.* (tenu) instruction.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a *ff* (fortissimo) dynamic. The right hand has complex chordal textures with many beamed notes. The left hand has a steady bass line. A *4 dolce* marking appears in the right hand towards the end of the system.
- System 2:** Continues the textures. The right hand has many beamed notes with fingerings (1, 2, 3, 4). The left hand has a steady bass line. A *p* (piano) dynamic is marked in the right hand.
- System 3:** Includes a *ten.* (tension) marking in both hands. The right hand has a *ff* dynamic. The left hand has a steady bass line. A *ff* dynamic is also marked in the right hand.
- System 4:** Features a *p dim. poco a poco e rall.* (piano, gradually diminishing, little by little, and slowing down) marking. The right hand has a *a tempo* marking. The left hand has a steady bass line. A *pp* (pianissimo) dynamic is marked in the right hand.
- System 5:** Continues the textures. The right hand has a *4* marking. The left hand has a steady bass line. A *12* marking appears in the right hand.

Throughout the score, there are various musical notations including beamed notes, slurs, and dynamic markings. The left hand often has a steady bass line, while the right hand has more complex textures.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *p* (piano), *sf* (sforzando), and *pp* (pianissimo). Fingerings are indicated by numbers 1, 2, 3, 4, 5. There are also slurs and accents.
- System 2:** Continues the melodic and supporting lines. Dynamics include *sf* and *dolce* (dolce). There are also slurs and accents.
- System 3:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *ff* (fortissimo). There are also slurs and accents.
- System 4:** Continues the melodic and supporting lines. Dynamics include *sf* and *dim.* (diminuendo). There are also slurs and accents.
- System 5:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *mf* (mezzo-forte) and *p*. There are also slurs and accents.

The notation is written in a style typical of 19th-century musical manuscripts, with clear articulation and dynamic markings.

Bridal March

(LOHENGRIN)

R. WAGNER

Con moto moderato

p

con Ped. sempre

mf

p

legato

This page contains six systems of musical notation for piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat). The systems are as follows:

- System 1:** Features a treble and bass staff. The bass staff has a *Ped.* marking. The system ends with a ** simile* marking.
- System 2:** Continues the musical piece with a treble and bass staff.
- System 3:** Includes a *p* marking in the treble staff and a *ten* marking in the bass staff. The system ends with a ** Ped.* marking.
- System 4:** Continues the musical piece with a treble and bass staff. The system ends with a ** Ped.* marking.
- System 5:** Includes a *p dolce* marking in the treble staff. The system ends with a ** Ped.* marking.
- System 6:** Includes a *pp* marking in the treble staff. The system ends with a ** Ped.* marking.

March of the Priests

(From "The Magic Flute")

W. A. MOZART

Andante

sotto voce

Con Ra.

The musical score is written for piano in G major, 3/4 time. It consists of five systems of music. The first system is marked 'Andante' and includes the instruction 'sotto voce' and 'Con Ra.'. The second system features a repeat sign. The third system has a key signature change to A major. The fourth system includes the dynamics 'pp' and 'fp'. The fifth system includes the dynamics 'sf' and 'poco ritard'. The score is heavily annotated with fingerings and articulations.

Prayer

C. KREUTZER

Moderato

The musical score for "Prayer" by C. Kreutzer is written for piano and bass. It is in D major (two sharps) and 2/4 time. The tempo is marked "Moderato". The score consists of five systems of two staves each. The first system begins with a piano (*pp*) dynamic and a "Con Lento" marking. The second system includes dynamics of *dim.*, *p*, *sf*, and *cresc.*. The third system features *f*, *p*, and *f* dynamics. The fourth system includes *p*, *pp*, *sf*, and *f* dynamics. The fifth system concludes with *p* and *pp* dynamics. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5).

Coronation March

(Le Prophète)

G. MEYERBEER

Tempo di Marcia molto maestoso

ff pesante

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. simile*

ff

Ped. * *Ped.* * *Ped.* *

Ped. simile

dans l'orchestre

ff

Cantabile con molto portamento

p

Ped. * Ped. * Ped. *

Ped. * Ped. simile

molto cresc.

p

Ped. *

Ped. *

Ped. *

détaché

ff

Ped. * Ped. * Ped. * Ped. * Ped. simile

The musical score consists of six systems of staves. The first system features triplets in both hands. The second system is marked *ff* and includes the instruction *ped.* with asterisks. The third system includes *ped. simile* and *ff*. The fourth system is marked *p* and *dolce e cantabile*, with *ped.* and asterisks. The fifth system includes *ped.* and *ped. simile*. The sixth system includes *cresc.*, *p*, and a sequence of notes numbered 3, 2, 1.

First system of musical notation, measures 1-4. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a fermata. Bass staff has triplets. Pedal points marked with "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and "Ped. simile".

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has triplets. Bass staff has triplets and slurs. Dynamics "pp" and "ff" are indicated. Pedal points marked with "Ped." and asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and "Ped. simile".

First system of musical notation, measures 1-3. Treble and bass staves with various chords and melodic lines. Fingerings 1, 2, 4, 1, 2, 4 are indicated above the first measure.

Second system of musical notation, measures 4-6. Treble and bass staves. Measure 4 has an 'A' above the treble staff. Measure 5 has a '3' above the treble staff. Measure 6 has a '3' above the treble staff. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation, measures 7-9. Treble and bass staves. Measure 7 has a '3' above the treble staff. Measure 8 has a '3' above the treble staff. Measure 9 has a '3' above the treble staff. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation, measures 10-12. Treble and bass staves. Measure 10 has a '3' above the treble staff. Measure 11 has a '3' above the treble staff. Measure 12 has a '3' above the treble staff. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation, measures 13-15. Treble and bass staves. Measure 13 has a '3' above the treble staff. Measure 14 has a '3' above the treble staff. Measure 15 has a '3' above the treble staff. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation, measures 16-18. Treble and bass staves. Measure 16 has a '3' above the treble staff. Measure 17 has a '3' above the treble staff. Measure 18 has a '3' above the treble staff. Pedal points are marked with 'Ped.' and asterisks.

Cujus Animam

(Stabat Mater)

G. ROSSINI

Allegro maestoso

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro maestoso'. The first system includes fingerings (1, 3, 4, 5) and a dynamic marking 'p'. The second and third systems include 'Ped.' and '*' markings. The fourth system includes 'f' and 'Ped. simile' markings. The score is a piano accompaniment for a vocal line, with the vocal line indicated by a treble clef and a key signature of one sharp (F#).

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This page contains six systems of musical notation for piano. The notation includes treble and bass staves with various musical elements:

- System 1:** Treble staff has eighth and sixteenth notes. Bass staff has eighth notes. Dynamics: *Red.*, ** Red.*, ** Red.*, ***.
- System 2:** Treble staff has chords and moving lines. Bass staff has eighth notes. Dynamics: *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ***. Includes *cresc.* marking.
- System 3:** Treble staff has chords. Bass staff has eighth notes. Dynamics: *ff*, *Red.*, ** Red.*, ** Red.*, ** Red.*, ***.
- System 4:** Treble staff has chords. Bass staff has chords. Dynamics: *p*, *sf*, *p*, *cresc.*, *Red.*, ** Red.*, ** Red.*, ** Red.*, ***.
- System 5:** Treble staff has a complex passage with fingerings (4 3 2 1, 4 2 1, 2 3 4, 2 4 3, 2). Bass staff has chords. Dynamics: *f*, *f*, *ff con brio*, *Red.*, ***.
- System 6:** Treble staff has chords. Bass staff has chords. Dynamics: *fz*, *fz*, *ff*, *Red.*, ***, *Red.*, ***.

Largo

G.F. HÄNDEL

Largo

p

Con Pedal

p

mf

The musical score is written for piano and consists of five systems of two staves each. The time signature is 3/4, and the key signature has one flat (B-flat). The tempo is marked 'Largo'. The first system begins with a piano (*p*) dynamic and a 'Con Pedal' instruction. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the melodic and harmonic development. The third system includes a piano (*p*) dynamic marking. The fourth system features a mezzo-forte (*mf*) dynamic marking. The piece concludes in the fifth system with a mezzo-forte (*mf*) dynamic. The score is characterized by its elegant, flowing lines and clear harmonic structure.

First system of musical notation. Treble and bass staves. Fingerings: 5, 4, 5, 4, 5, 5, 4, 1, 3, 5, 2, 4, 1. Dynamics: *dim.*, *legato*.

Second system of musical notation. Treble and bass staves. Fingerings: 3, 1, 4, 5, 4, 5, 5, 4, 3, 5, 4, 2. Dynamics: *dim.*, *legato*.

Third system of musical notation. Treble and bass staves. Fingerings: 5, 4, 5, 4, 3, 4, 4. Dynamics: *cresc.*, *legato*.

Fourth system of musical notation. Treble and bass staves. Fingerings: 3, 1, 4, 2, 2, 2, 2, 3, 5, 5, 4, 5, 5, 3. Dynamics: *p*, *f*, *p*, *cresc.*, *f*.

Fifth system of musical notation. Treble and bass staves. Fingerings: 4, 5, 4, 3, 5, 2, 5, 3, 4, 2, 5, 4, 4, 5. Dynamics: *p poco rit.*

Funeral March

(from B Minor Sonata)

F. CHOPIN

Lento

p *ff* *sempre f* *p* *ff* *sempre f*

And. *And.* *And. simile*

6 *6* *6* *6* *6* *6*

[illegible]

Hallelujah Chorus

(Messiah)

G. F. HÄNDEL

Allegretto moderato

f

Con ~~Rit.~~ sempre

f

sf

ff

8

First system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic marking. The system contains several measures of music, including a measure with a *f* dynamic marking.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *marc.* dynamic marking. The system contains several measures of music, including a measure with a *marc.* dynamic marking.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *marc.* dynamic marking. The system contains several measures of music, including a measure with a *marc.* dynamic marking.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *marc.* dynamic marking. The system contains several measures of music, including a measure with a *marc.* dynamic marking.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *marc.* dynamic marking. The system contains several measures of music, including a measure with a *marc.* dynamic marking.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a *marc.* dynamic marking. The system contains several measures of music, including a measure with a *marc.* dynamic marking.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1 through 5. Ornaments are marked with 'Ra' and asterisks. A measure rest is marked with '8'.

System 1: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents.

System 2: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents.

System 3: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents.

System 4: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents.

System 5: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents.

System 6: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short study. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics like *f* (forte) and *ff* (fortissimo) are present. There are also some markings that look like "Pia" and asterisks. The page is numbered "No. 111" in the bottom left corner.

The Heavens Are Telling

(From "The Creation")

J. HAYDN

Allegro

[illegible]

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings. The first system includes the markings *p* and *sotto voce*. The second system includes *f*. The third system includes *f*. The fourth system includes *p* and the word *simile*. The fifth system includes *f*. The sixth system includes *f*. The notation is complex, with many notes and rests, and includes various fingerings and articulations.

System 1: Treble clef has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, 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C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E3

This page of musical notation consists of six systems, each with a treble and bass staff. The notation is for a piano piece, featuring various musical symbols and dynamics.

- System 1:** Treble staff has a triplet of eighth notes (fingerings 3, 5, 3) marked *cresc.* and a half note marked *f*. Bass staff has a half note marked *f*. Both staves have a *ped.* (pedal) marking and asterisks.
- System 2:** Treble staff has a half note marked *f*. Bass staff has a half note marked *f*. Both staves have a *ped.* marking and asterisks.
- System 3:** Treble staff has a half note marked *f*. Bass staff has a half note marked *f*. Both staves have a *ped.* marking and asterisks.
- System 4:** Treble staff has a half note marked *f*. Bass staff has a half note marked *f*. Both staves have a *ped.* marking and asterisks.
- System 5:** Treble staff has a half note marked *f*. Bass staff has a half note marked *f*. Both staves have a *ped.* marking and asterisks.
- System 6:** Treble staff has a half note marked *f*. Bass staff has a half note marked *f*. Both staves have a *ped.* marking and asterisks.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *f*, and *ff*. There are also fingerings and articulation marks.

Maestoso

· Vol.VII- 57

Inflammatus

(Stabat Mater)

G. ROSSINI

Maestoso con moto

The musical score for "Inflammatus" from Rossini's "Stabat Mater" is presented in five systems. The key signature is one flat (F major or D minor), and the time signature is 4/4. The tempo is marked "Maestoso con moto".

- System 1:** The right hand features a descending melodic line with notes G4, F4, E4, D4, C4, B3, A3, G3. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *ff* and *pp*. Pedal points are marked with "Ped." and asterisks.
- System 2:** The right hand continues the melodic line with notes G3, F3, E3, D3, C3, B2, A2, G2. The left hand features a more complex rhythmic pattern. Dynamics include *pp* and *f*. Pedal points are marked with "Ped." and asterisks.
- System 3:** The right hand features a more complex melodic line with notes G2, F2, E2, D2, C2, B1, A1, G1. The left hand features a rhythmic pattern with triplets. Dynamics include *f*. Pedal points are marked with "Ped." and asterisks.
- System 4:** The right hand features a more complex melodic line with notes G1, F1, E1, D1, C1, B0, A0, G0. The left hand features a rhythmic pattern with triplets. Dynamics include *sotto voce*. Pedal points are marked with "Ped." and asterisks.
- System 5:** The right hand features a more complex melodic line with notes G0, F0, E0, D0, C0, B-1, A-1, G-1. The left hand features a rhythmic pattern with triplets. Dynamics include *pp*. Pedal points are marked with "Ped." and asterisks.

cresc. *ff* *ff*

trem

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Cantabile *p* *sotto voce*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

The musical score consists of five systems, each with a treble and bass staff. The notation is highly detailed, featuring numerous trills (tr), fingerings (e.g., 23, 1 2 3 4 2 3, 5, 4 3 1 2 3 1 4, 3 2 1, 1 2 3, 4, 3 2 1, 2 2), and dynamic markings such as *ff* and *fz*. The piece concludes with a *ritard* (ritardando) marking and a final flourish.

Below the staves, there are several instances of the word "Ped." (Pedal) followed by an asterisk (*), indicating specific pedaling techniques or points. These are located at the beginning of measures in the first, second, third, fourth, and fifth systems.

Choral

J. S. BACH

Maestoso

*p**con Ped. sempre**cresc.**p**f**p**cresc:**f**ritard*

Kol Nidrei

Andante sostenuto
With deep feeling

HEBREW MELODY

pp sempre ben tenuto

Il basso sempre pp
*Rea * Rea * Rea * Rea * Rea*

Moderato

pp ppp smorz. p ritard.

Tempo I

mf accel. p a tempo p

pp

sempre pp il basso
*Rea * Rea * Rea * Rea * Rea * Rea **

Moderato

poco mosso pp rit.

Tempo I

ten. Poco mosso p dolce dim.

*Rea **

Poco Allegro

Tempo I

Tempo I

dolce. ritard.

p

mf

Piu mosso

p

mf

Poco Allegro

Poco Allegro

dim.

pesante mf

Piu mosso

Piu mosso

pesante
piu mosso
f
ten.
mf

Tempo I

Melody marcato et sostenuto

p *poco a poco cresc.* *al*

Rea * Rea * Rea

f *piu f et mosso* *p* *dim.* *f*

* Rea Rea Rea Rea * Rea * Rea *

Tempo I *a tempo* *piu f* *f cresc.* *f*

Rea Rea Rea * Rea Rea Rea Rea * Rea * Rea * Rea *

3 *pp* *poco a poco cresc.*

Rea * Rea * Rea * Rea * Rea * Rea *

al *f* *piu f* *p*

* Rea * Rea Rea Rea Rea Rea * Rea * Rea *

Tempo I *Piu mosso* *mf* *f* *p* *p dolce*

Rea * Rea * Rea * Rea *

Poco Allegro

Ped. * *Ped.* *

cresc *mf*

Tempo I

p *dolce rit.* *f* *sf*

Ped. * *Ped.* *

p *sf* *p* *pesante*

Ped. *

Poco Allegro

dolce *mp* *pesante poco f*

Ped. * *Ped.* *

f *più f poco mosso*

Ped. * *Ped.* *

Adagio

mf *sf* *p* *ritard* *din.* *dolciss. ritard*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Last Dream of the Virgin

Prelude

Andante religioso

J. MASSENET

p

pp una corda

rf

pp

And *And simile* *And* *And simile*

System 1: Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 4, 2 and 2, 1. Bass staff has a bass line with a *La* note. Dynamics include *cresc.* and *tre corde*. A *f* *espress* marking is present with a hairpin.

System 2: Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 1, 5, 4, 3, 1, 4, 5, 4. Bass staff has a bass line with a *La* note. Dynamics include *mf* and *un poco accel*. A *dim* marking is present with a hairpin.

System 3: Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 3, 2, 1, 2, 3, 2, 1, 3, 2. Bass staff has a bass line with a *La* note. Dynamics include *ff*, *rall*, and *pp*. A *a tempo dolce e* marking is present.

System 4: Treble and bass staves. Treble staff has a melodic line with fingerings 5, 3, 2, 1, 2, 3, 5, 4, 1, 5, 2, 3, 1. Bass staff has a bass line with a *La* note. Dynamics include *calmato* and *pp*. A *La* note is marked with an asterisk.

System 5: Treble and bass staves. Treble staff has a melodic line with fingerings 5, 3, 2, 1, 2, 3, 5, 4, 1, 5, 2, 3, 1. Bass staff has a bass line with a *La* note. Dynamics include *pp*. A *La* note is marked with an asterisk.

Tempo I

mf *rall* *pp una corde*

Ra * Ra Ra Ra Ra *Ra simile*

f

p *cresc.* *f*

Ra * Ra * Ra * Ra * Ra * Ra * Ra * Ra * Ra *

pp

Ra * Ra * Ra * Ra * Ra * Ra * Ra * Ra *

p *f* *pp* *rall.* *dim.* *ppp*

Ra * Ra * Ra * Ra * Ra * Ra *

Dead March

(From "Saul" Oratorio)

69

G. F. HÄNDEL

Grave

Con T^{ra} sempre

The musical score is written for a grand staff (treble and bass clefs) in common time (C). It begins with the tempo marking "Grave" and the performance instruction "Con T^{ra} sempre". The piece is characterized by its slow, somber mood, typical of a "Dead March". The notation includes various musical elements such as chords, single notes, and rests. Fingerings (e.g., 1, 2, 3, 4, 5) and articulations (e.g., accents, slurs) are indicated throughout. Dynamics like *f* (forte), *p* (piano), and *ff* (fortissimo) are used to guide the performer's volume. The score is divided into six systems, each containing two staves. The piece ends with a final double bar line.

The Lost Chord

Piano Transcription

A. SULLIVAN

Andante moderato

The musical score is presented in four systems, each with a grand staff (treble and bass clefs) and a piano (Ped.) marking below the bass staff. The first system includes a *cresc.* marking and a *f* (forte) dynamic. The second system includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The third system is marked *cantabile*. The fourth system continues the melodic and harmonic development. The score is written in B-flat major (two flats) and 4/4 time.

System 1: *cresc.*, *f*, Ped. *

System 2: *dim.*, *p*, Ped. *

System 3: *cantabile*, Ped. *

System 4: Ped. *

First system of musical notation. The treble staff contains chords and single notes, while the bass staff features a melodic line with eighth notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Second system of musical notation. The treble staff continues with chords and moving lines. The bass staff has a melodic line. Dynamics include *cresc.* and *f*. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Third system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a melodic line. Dynamics include *poco rall.*, *p*, and *una corda*. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Fourth system of musical notation. The treble staff contains chords and single notes. The bass staff has a melodic line. A first ending bracket labeled '8.' spans the final two measures. Pedal points are indicated by 'Ped. simile' and asterisks (*) below the staff.

Fifth system of musical notation. The treble staff contains chords and single notes. The bass staff has a melodic line. A first ending bracket labeled '8.' spans the final two measures.

8

agitato

f

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The time signature is 4/4. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics "The Rose Tree" are written below the bass staff, with asterisks indicating the placement of the notes.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is common time (C). The piano part features a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the third measure. The piano part has several measures with a "Ped." (pedal) marking and asterisks. The voice part has a "V" marking in the third measure. The score is written on a single system with a grand staff for the piano and a single staff for the voice.

The Last Hope

L.M. GOTTSCHALK

Religioso

p

pp *L.H.*

espress.

un poco animato

mf *R.H.*

con anima

dim. *R.H.*

rall.

The musical score is written for piano and right-hand (R.H.) parts. It begins with a 'Religioso' tempo marking and a piano (*p*) dynamic. The first system shows a piano introduction with a right-hand part starting on a whole note G. The second system continues the piano part with a crescendo leading to a fortissimo (*pp*) section in the right hand, marked 'L.H.'. The third system is marked 'un poco animato' and 'mf', featuring a more active right-hand part. The fourth system is marked 'con anima' and 'rall.', showing a decrescendo (*dim.*) and a final right-hand part marked 'rall.'. The score includes various musical notations such as slurs, ties, and dynamic markings.

The page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first staff begins with the instruction *armonioso*. The second staff has *pp leggiero* and *volante* markings. The third staff has *ben* and *ben marcato e sostenuto* markings. The system concludes with a *Rit.* (Ritardando) marking.

System 2: The first staff has *cantando* and *L.H.* (Left Hand) markings. The second staff has *con espress.* (con espressione) and *pp brillante* markings. The system concludes with a *Rit.* marking.

System 3: The first staff has *scintillante* (scintillante) and *pp brillante* markings. The second staff has *scintillante* and *pp brillante* markings. The system concludes with a *Rit.* marking.

System 4: The first staff has *legatiss.* (legatissimo) and *mf* (mezzo-forte) markings. The second staff has *ben marcato e sostenuto* and *L.H.* markings. The system concludes with a *Rit.* marking.

System 5: The first staff has *p* (piano) and *L.H.* markings. The second staff has *pp* (pianissimo) and *p* markings. The system concludes with a *Rit.* marking.

The page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff below it. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features the instruction *il canto L.H.* in the first staff. The second staff has a *Ra.* marking. The third staff has a *Ra.* marking. The fourth staff has a *Ra.* marking. The fifth staff has a *Ra.* marking.

System 2: The second system features the instruction *semplice* in the first staff. The second staff has a *L.H. espress.* marking. The third staff has a *Ra.* marking. The fourth staff has a *Ra.* marking. The fifth staff has a *Ra.* marking.

System 3: The third system features the instruction *cresc.* in the first staff. The second staff has a *Ra.* marking. The third staff has a *Ra.* marking. The fourth staff has a *Ra.* marking. The fifth staff has a *Ra.* marking.

System 4: The fourth system features the instruction *espress.* in the first staff. The second staff has a *Ra.* marking. The third staff has a *Ra.* marking. The fourth staff has a *Ra.* marking. The fifth staff has a *Ra.* marking.

System 5: The fifth system features the instruction *ben cantando* in the first staff. The second staff has a *Ra.* marking. The third staff has a *Ra.* marking. The fourth staff has a *Ra.* marking. The fifth staff has a *Ra.* marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 76 in the top left corner.

First system of musical notation (measures 1-4). The piece is in G major (one sharp). The right hand features eighth-note patterns, often beamed in groups of eight. The left hand provides harmonic support with chords and single notes. Performance markings include *ben marcato*, *il canto*, and *espress*. A fingering diagram for the left hand shows a sequence of notes with fingers 1, 2, 3, and 4. Asterisks (*) are placed below the bass staff at measures 2 and 4.

Second system of musical notation (measures 5-8). The right hand continues with eighth-note patterns. The left hand includes a *p* (piano) dynamic marking at measure 6. The system concludes with *espress* and *marcato* markings. Fingering diagrams are present for both hands. Asterisks (*) are placed below the bass staff at measures 6 and 8.

Third system of musical notation (measures 9-12). The right hand maintains the eighth-note rhythmic motif. The left hand features a *p* dynamic marking at measure 10. The system ends with a *marcato* marking. Fingering diagrams are included. Asterisks (*) are placed below the bass staff at measures 10 and 12.

Fourth system of musical notation (measures 13-16). The right hand continues with eighth-note patterns. The left hand includes a *p* dynamic marking at measure 14. The system concludes with a *marcato* marking. Fingering diagrams are present. Asterisks (*) are placed below the bass staff at measures 14 and 16.

The page contains four systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs) and a single bass line. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first system begins with the instruction *espress*. It features a series of eighth-note patterns in the right hand, with a *brillante* section marked by a dashed box. The dynamics shift to *pp espress*. The bass line includes a single note marked *Re* and a star symbol.

System 2: The second system starts with a *p* dynamic. It includes a *malinconico* section. The bass line features a *Re* note and a star symbol.

System 3: The third system begins with a *brillante* section. It includes a *poco rit.* (poco ritardando) section. The bass line features a *Re* note and a star symbol.

System 4: The fourth system starts with a *pp* dynamic. It includes a *brillante* section. The bass line features a *Re* note and a star symbol.

First system of the musical score. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including slurs and fingering (1-5, 4, 5, 4, 7, 2, 1, 1, 2, 1, 4, 1, 4). Above the staff, there are two eighth-note patterns, each marked with an '8' and a slur. The left hand provides a simple harmonic accompaniment with chords and single notes, including a 'Rea' marking. The word *brillante* is written above the right hand.

Second system of the musical score. The right hand continues with rapid passages, marked with 'poco rit.' and 'rapido'. It includes slurs, fingering, and a '2 4' marking. Above the staff, there is an eighth-note pattern marked with an '8'. The left hand accompaniment includes a 'Rea' marking and a '1 5' marking.

Third system of the musical score. The right hand features a rapid, flowing melodic line with slurs and fingering, marked with 'Volante i rapido armonioso'. Above the staff, there is an eighth-note pattern marked with an '8'. The left hand accompaniment includes a 'Rea' marking and a '5' marking. The instruction *pp Una Corda* is written below the left hand.

Fourth system of the musical score. The right hand continues with rapid, flowing melodic lines with slurs and fingering. Above the staff, there are two eighth-note patterns, each marked with an '8'. The left hand accompaniment includes a 'Rea' marking and a '5' marking.

8

6 1

1 6

5

1323

sempre pp

rapido

Red.

Red.

simile

1 2 5

1 3 5

1 2 4

1 4 5

2 4 5

8

3231

scintillante

ppp

1 2 4

1 2 5

1 3 5

1 2 4

1 4 5

1 2 3

2 3 5

8

Red.

Red.

Red.

Red.

1 2 4 5

1 2 4 5

2 3 5

2 3 4

1 3 5

2 5

1 2 4

1 3 5

1 2 5

1 3 5

8

pp Una Corda

armonioso

ppp

Red.

Red.

Red.

Red.

Red.

Monastery Bells

Andantino

LEFÉBURE-WELY

8

p

Red.

8

Red.

Plus vite 8

f

Red.

8

ritenuto
pp

8

rall

f grandioso

Red.

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system shows a complex melodic line in the right hand with many beamed notes and a bass line with triplets. Fingerings are indicated with numbers 1-5. A *Red.* (Reduction) marking is present below the bass line.

System 2: The second system begins with a *Tempo I* marking. It includes a *rall.* (rallentando) section in the right hand. The bass line has a triplet and a *Red.* marking. A sequence of fingerings (5 4 3) is shown.

System 3: The third system continues the melodic development in the right hand. The bass line features a triplet and a *Red.* marking. A sequence of fingerings (2 1 4 1 3 4 2 5) is shown.

System 4: The fourth system is marked *Plus vite* (Faster). It includes a *pp* (pianissimo) marking and a *f* (forte) marking. The right hand has a complex melodic line with many beamed notes. The bass line has a triplet and a *Red.* marking. A sequence of fingerings (5 4 3 2 1 4 3 2 1 4 3 2 1 3 2 1) is shown.

System 5: The fifth system continues the melodic development in the right hand. The bass line has a triplet and a *Red.* marking. A sequence of fingerings (2 1 4 8 2 1 2 3 4 1 2) is shown.

First system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings: 5 4 3 2 1 4 3 2 1, 4 3 2 1 3 2 1, and 5 4 3 2 1 4 3 2 1. The bass clef staff features a piano introduction marked *ped.* and *f* (forte), followed by a melodic line with a slur and a fermata. The system concludes with a final melodic phrase in the treble staff marked with an accent (^) and a descending eighth-note run with fingering 2 1 5 4 3.

Tempo I

Second system of musical notation. The treble clef staff begins with a piano introduction marked *ped.* and *rall.* (rallentando), followed by a series of eighth-note runs with fingerings: 1 2 3 4 1 2 3 4, 1 2 3 4 1 2 3 4, and 1 2 3 4 1 2 3 4. The bass clef staff features a piano introduction marked *ped.* and *f* (forte), followed by a melodic line with a slur and a fermata. The system concludes with a final melodic phrase in the treble staff marked with an accent (^) and a descending eighth-note run with fingering 2 1 5 4 3.

Third system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings: 1 2 3 4 1 2 3 4, 1 2 3 4 1 2 3 4, and 1 2 3 4 1 2 3 4. The bass clef staff features a piano introduction marked *ped.* and *f* (forte), followed by a melodic line with a slur and a fermata. The system concludes with a final melodic phrase in the treble staff marked with an accent (^) and a descending eighth-note run with fingering 2 1 5 4 3.

Fourth system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings: 1 2 3 4 1 2 3 4, 1 2 3 4 1 2 3 4, and 1 2 3 4 1 2 3 4. The bass clef staff features a piano introduction marked *ped.* and *f* (forte), followed by a melodic line with a slur and a fermata. The system concludes with a final melodic phrase in the treble staff marked with an accent (^) and a descending eighth-note run with fingering 2 1 5 4 3.

Fifth system of musical notation. The treble clef staff contains a series of eighth-note runs with fingerings: 1 2 3 4 1 2 3 4, 1 2 3 4 1 2 3 4, and 1 2 3 4 1 2 3 4. The bass clef staff features a piano introduction marked *ped.* and *f* (forte), followed by a melodic line with a slur and a fermata. The system concludes with a final melodic phrase in the treble staff marked with an accent (^) and a descending eighth-note run with fingering 2 1 5 4 3.

System 1: Treble and bass staves. Treble staff has a dotted line with '8' and '5' above it. Bass staff has a dotted line with '8' and '5' above it. Dynamics include *f* and *f* with accents. Pedal markings are present below the bass staff.

Tempo I

System 2: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics include *f*, *p*, and *f* with accents. Pedal markings are present below the bass staff. A *rall.* marking is present in the middle of the system.

System 3: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics include *f* and *p*. Pedal markings are present below the bass staff.

System 4: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics include *f* and *p*. Pedal markings are present below the bass staff. A *pp una corda* marking is present in the middle of the system.

System 5: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics include *ppp rit.* and *f* with accents. Pedal markings are present below the bass staff.

85

a tempo *rall.* *espress.*

a tempo *rit.*

dimin

morendo *rall.* *pp*

Marche Pontificale

CHARLES GOUNOD

Allegretto maestoso (♩ = 100)

The musical score is written for piano and organ. It consists of five systems of music, each with a piano part (treble and bass staves) and an organ part (single staff). The tempo is marked "Allegretto maestoso" with a quarter note equal to 100 beats per minute. The key signature has one flat (B-flat). The piano part begins with a forte (*f*) dynamic. The organ part is marked "con Ped. sempre". The score includes various musical notations such as chords, single notes, and rests. The piano part ends with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

f

con Ped. sempre

f

p

cresc.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical elements such as chords, single notes, and rests, often connected by slurs or beams. Dynamics are indicated by letters: *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *f* (forte). Articulation marks like accents and staccato marks are also present. The first system begins with a *dim.* marking in the treble and *p* in the bass. The second system features *cresc.* in the treble and *f* in the bass. The third system has *cresc.* in the treble and *dim.* in the bass. The fourth system shows *p* in the treble and *cresc.* in the bass. The fifth system starts with *f* in the treble and *p* in the bass.

dim. p

cresc. f p

cresc. dim.

p cresc.

f p

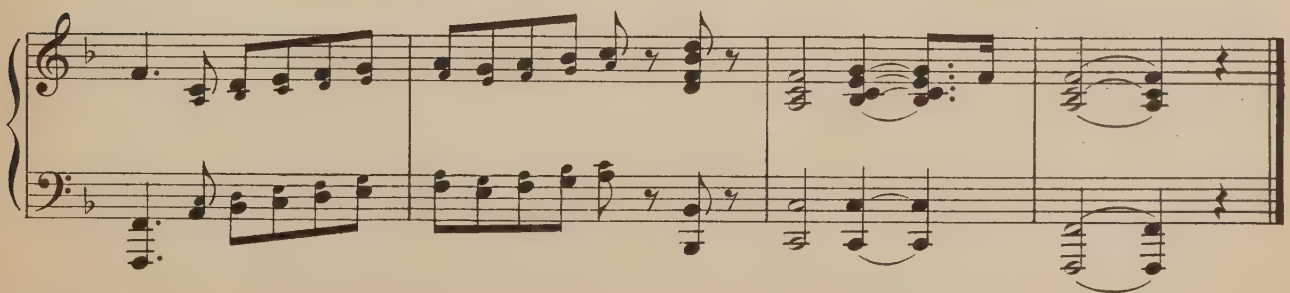
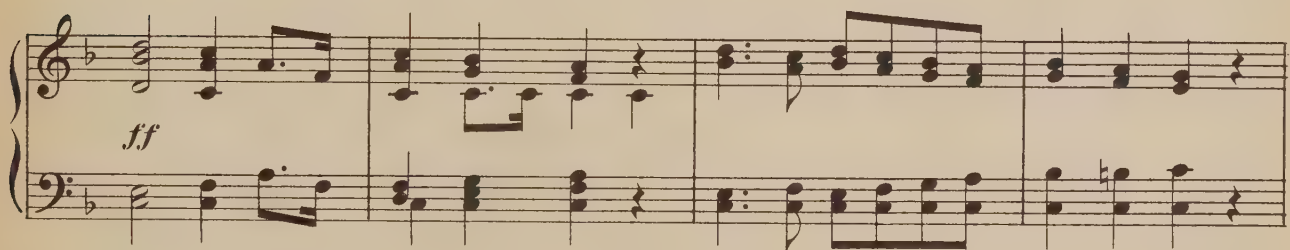
First system of a musical score in B-flat major, 2/4 time. The vocal line (treble clef) has lyrics "cres - - - - - cen - - - - - do" under the notes. The piano accompaniment (bass clef) features a steady eighth-note bass line. The system spans three measures.

Second system of the musical score. The piano accompaniment begins with a forte (*f*) dynamic in the first measure and a fortissimo (*ff*) dynamic in the second measure. The system spans three measures.

Third system of the musical score. The piano accompaniment begins with a fortissimo (*ff*) dynamic. The system spans four measures.

Fourth system of the musical score. The system spans four measures.

Fifth system of the musical score. The piano accompaniment begins with a fortissimo (*ff*) dynamic. The system spans four measures.



Hymnus

A. VON FIELITZ

Andante religioso

Andante religioso

p *legato*

pp

dim.

cresc.

f *p* *cresc.*

Leg. simile

animando un poco

f *p*

Ped. * Ped. Ped. * Ped. 4 * Ped. 3 5 Ped. Ped. *

poco a poco cresc.

sempre cresc.

rit. 4 - - 4 -

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a repeating eighth-note pattern. The melody is simple and catchy, with a final sharp sign indicating a key change or a specific ending.

[illegible]

Palm Branches

(Les Rameaux)

J. FAURE

Andante maestoso

The musical score is written for piano and voice. It consists of four systems of music. The piano part is in the left hand, and the vocal part is in the right hand. The tempo is marked 'Andante maestoso'. The key signature has one flat (B-flat). The time signature is common time (C).

System 1: The piano part begins with a forte (*f*) dynamic and features triplets of eighth notes. The vocal part has lyrics: *Ra. * Ra. * Ra. * Ra.*

System 2: The piano part continues with triplets and a sequence of notes marked with fingerings 5, 5, 2, 1. The vocal part has lyrics: *Ra. * Ra. * Ra. * Ra. * Ra. Ra. * Ra. Ra. **

System 3: The tempo changes to *p molto cantabile*. The piano part has a *p* dynamic and features a sequence of notes marked with fingerings 5, 1, 1. The vocal part has lyrics: *Ra. simile*

System 4: The piano part features a fortissimo (*ff*) dynamic and a sequence of notes marked with fingerings 5, 5, 2, 1. The vocal part has lyrics: *Ra. * Ra. Ra. * Ra. * Ra. * Ra. Ra. simile*

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet. The bass clef staff features a rhythmic accompaniment of eighth notes. Performance markings include *cresce* and *f slargando*. A vocal line is indicated by *Rea* with an asterisk, followed by *Rea* with an asterisk and *simile*.

Second system of musical notation. The treble clef staff continues the melody with a triplet and fingerings 1 1 2 1 2. The bass clef staff has a complex accompaniment with many beamed eighth notes. A vocal line is indicated by *Rea* with an asterisk.

Third system of musical notation. The treble clef staff has a melody starting with a forte *f* dynamic. The bass clef staff features a dense accompaniment of beamed eighth notes.

Fourth system of musical notation. The treble clef staff includes a triplet and a *largo* tempo marking. The bass clef staff has a complex accompaniment with many beamed eighth notes. Performance markings include *slargando*, *rall*, and *fz*. A vocal line is indicated by *Rea* with an asterisk.

The Pilgrim's Song Of Hope

"Hope can here her moonlight vigils keep
And sing to charm the spirit of the deep.
Swift as yon streamer lights the starry pole,
Her visions warm the Pilgrim's pensive soul"

Campbell.

EDOUARD BATISTE

INTRODUCTION

Allegretto

Transcribed by
JULES de SIVRAI

l.h. *2* *1* *2* *l.h.* *2* *3* *2*

p *Ped.* *l.h.* *r.h.* *5* *3* *2* *1* *2* *rall.* *2*

cresc. *f* *Ped.* *Ped.*

THEME *Andante* *p cantando espressivo*

4 *54* *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

64 *Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

espressivo *1* *4* *2* *rall.* *l.h.* *7* *calando*

Ped. ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.* ** Ped.*

a tempo

First system of musical notation. Treble clef, key of D major. The right hand plays a continuous eighth-note pattern with fingerings 3 2 1 3 2 1. The left hand plays a bass line with notes and rests, marked with *p* and *6*. Pedal points are indicated by *Ped.* and asterisks.

Second system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a more active bass line. Pedal points are indicated by *Ped.* and asterisks.

Third system of musical notation. Treble clef, key of D major. The right hand has a change in pattern with fingerings 4 3 2 and 5 2 1 3 2 1. The left hand has a *rall.* marking. Pedal points are indicated by *Ped.* and asterisks.

Fourth system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a bass line with a *rall.* marking. Pedal points are indicated by *Ped.* and asterisks.

Fifth system of musical notation. Treble clef, key of D major. The right hand continues the eighth-note pattern. The left hand has a bass line with a *rall.* marking. Pedal points are indicated by *Ped.* and asterisks.

Sixth system of musical notation. Treble clef, key of D major. The right hand has a change in pattern with fingerings 4 8 2 and 1 2 4 2 6 7. The left hand has a *a tempo rubato* marking. Pedal points are indicated by *Ped.* and asterisks.

Seventh system of musical notation. Treble clef, key of D major. The right hand has a *brillante* marking. The left hand has a *a piacere* marking. The system ends with a *molto rit. e dim.* marking. Pedal points are indicated by *Ped.* and asterisks.

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First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a repeat sign over the last two measures. The bass clef staff contains a single note in the first measure and a whole note chord in the second measure. Pedal points are marked with 'Ped.' and asterisks.

Second system of musical notation. The treble clef staff continues the melodic line with a slur over the first two measures and a repeat sign over the last two measures. The bass clef staff contains a single note in the first measure and a whole note chord in the second measure. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a repeat sign over the last two measures. The bass clef staff contains a single note in the first measure and a whole note chord in the second measure. Pedal points are marked with 'Ped.' and asterisks. The tempo marking *patetico* is present in the first measure, and *placidamente* is present in the second measure.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a repeat sign over the last two measures. The bass clef staff contains a single note in the first measure and a whole note chord in the second measure. Pedal points are marked with 'Ped.' and asterisks. The tempo marking *con affetto* is present in the first measure, and *accel.* is present in the second measure.

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures and a repeat sign over the last two measures. The bass clef staff contains a single note in the first measure and a whole note chord in the second measure. Pedal points are marked with 'Ped.' and asterisks. The tempo marking *f* is present in the first measure, *con passione* is present in the second measure, *rall.* is present in the third measure, and *calmato* is present in the fourth measure. The marking *l.h.* is present in the fifth measure.

con delicatezza

p *il canto ben marcato*

graziosamente

Vol. VII-98

This page contains five systems of musical notation for a piano piece. The notation is written for the left hand (L.H.) and right hand (R.H.) in a grand staff format. The key signature is one sharp (F#).

System 1: The right hand features a rapid, ascending scale-like passage. The left hand has a few notes. The tempo marking *molto rall.* is present.

System 2: The right hand has a rapid, ascending scale-like passage. The left hand has a few notes. The tempo marking *a tempo* is present. The right hand is marked *volante* and *parlante*. The left hand is marked *meno mosso*.

System 3: The right hand has a rapid, ascending scale-like passage. The left hand has a few notes. The tempo marking *a tempo* is present.

System 4: The right hand has a rapid, ascending scale-like passage. The left hand has a few notes. The tempo marking *a tempo* is present.

System 5: The right hand has a rapid, ascending scale-like passage. The left hand has a few notes. The tempo marking *a tempo* is present. The right hand is marked *pp* and *l.h. morendo*. The left hand is marked *quasi estinto*. The right hand is marked *ten.* and *pp*.

The page includes various musical markings such as *molto rall.*, *a tempo*, *volante*, *parlante*, *meno mosso*, *pp*, *l.h. morendo*, *quasi estinto*, and *ten.*. There are also asterisks (*) and the word *Red.* (likely a typo for *Red.* or *Red.*) scattered throughout the notation.

The Shepherd Boy

G. D. WILSON

Allegretto

mf *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *simile*

rit. *a tempo.* *pp*

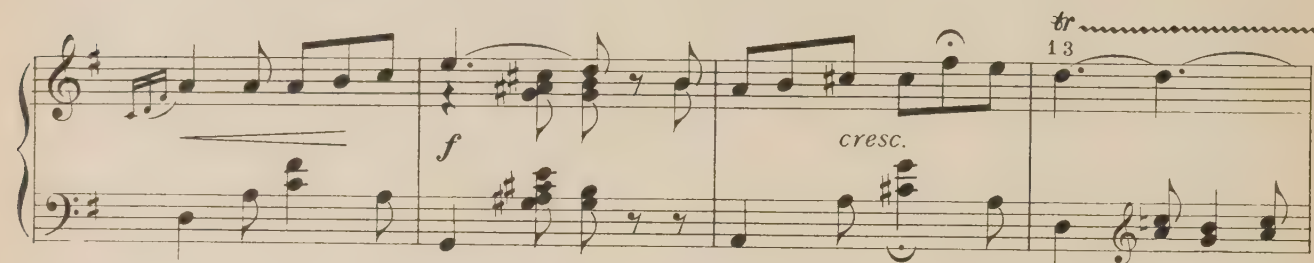
First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes a triplet in the treble staff, a *rit.* (ritardando) marking, a *a tempo.* marking, and a *pp* (pianissimo) dynamic marking.

Second system of musical notation. Treble and bass staves. The system includes a *f* (forte) dynamic marking, a *p* (piano) dynamic marking, and a series of *ped.* (pedal) markings with asterisks between measures.

Third system of musical notation. Treble and bass staves. The system includes a *f* (forte) dynamic marking, a *cresc.* (crescendo) marking, and a *ped. simile* marking.

Fourth system of musical notation. Treble and bass staves. The system includes a *brillante.* marking, a *p* (piano) dynamic marking, a *5* (finger number) marking, and a ** simile* marking.

Fifth system of musical notation. Treble and bass staves. The system includes a *rit.* (ritardando) marking, a *a tempo.* marking, and a *pp* (pianissimo) dynamic marking.



Shepherd's Sunday Song

103

C. KREUTZER

Maestoso

fp
Con La
p
pp
ff
p
pp
cresc.
f
piu animato
p
calando
mf
cresc.
Adagio
Tempo I
f
ff
ff
rit.

Unfinished Symphony

(Excerpt)

FR. SCHUBERT

Moderato

Moderato

p

pp cantabile

Red. *

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 3/4. The piano part features a prominent triplet of eighth notes in the bass line, which is repeated throughout the piece. The melody is simple and folk-like, with a mix of eighth and quarter notes. The lyrics "The Rose Tree" are written below the piano part, with asterisks marking the end of each line of music.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody is in G major (one sharp) and the bass line is in G minor (two flats). The piano part includes a section marked "ff" (fortissimo) and a section marked "fz" (forzando). The voice part is written in a single line with a treble clef and a key signature of one sharp. The lyrics are written below the piano part. The score is divided into measures by vertical bar lines. The piano part includes a section marked "ff" (fortissimo) and a section marked "fz" (forzando). The voice part is written in a single line with a treble clef and a key signature of one sharp. The lyrics are written below the piano part. The score is divided into measures by vertical bar lines.

Musical score for "Lied" by Franz Schubert, Op. 10, No. 1. The score is in G major, 3/4 time, and consists of a single system. It features a piano introduction with a treble and bass staff. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked "Lied" and "Op. 10, No. 1". The score includes a crescendo marking and a final cadence.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation includes various musical elements:

- System 1:** Features a triplet in the bass staff marked "Ped." and "simile". The right hand has sustained chords. A forte (*f*) dynamic appears in the final measure.
- System 2:** Continues the triplet pattern in the bass staff. A forte (*f*) dynamic is present in the middle. The system ends with a "Ped." marking and an asterisk.
- System 3:** The bass staff features a series of chords with accents. Dynamics include *fz* (forzando) and *p* (piano). The system concludes with a "Ped." marking and an asterisk.
- System 4:** The right hand has a melodic line with slurs and accents. The bass staff has chords. Dynamics include *p* (piano). The system ends with a "Ped." marking and an asterisk.
- System 5:** The right hand has a melodic line. The bass staff has chords. Dynamics include *ff* (fortissimo) and *lento* (rushing). The system concludes with a *ppp* (pianississimo) dynamic and a "Ped." marking.

War March Of The Priests

(From "Athalie")

F. MENDELSSOHN

Allegro vivace

p *sf* *p* *sf* *cresc.*

p cresc. *f*

sf *ff*

f *f*

First system of the musical score. The treble staff contains a melodic line with a trill (tr) and a triplet (3). The bass staff contains a rhythmic accompaniment with a triplet (3). The key signature is one flat (B-flat). The time signature is 4/4. The system includes dynamic markings *f* and *sf*. The lyrics below the staff are: *La* * *La*La*La*La*La*La*La* * *La*La*La* *

Second system of the musical score. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The system includes dynamic markings *f* and *sf*. The lyrics below the staff are: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

Third system of the musical score. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The system includes dynamic markings *f* and *sf*. The lyrics below the staff are: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

Fourth system of the musical score. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The system includes dynamic markings *mf* and *f*. The lyrics below the staff are: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

Fifth system of the musical score. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The system includes dynamic markings *f* and *sf*. The lyrics below the staff are: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

ff *f* *f* *ff*
Ra * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* *simile*

f *f*
Ra * *Ra* * *Ra* *

pp
 4 3 2 *Ra* * *Ra* * *Ra* * *Ra* *

p
Ra * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* * *Ra* *

p *cresc.*
Ra * *Ra* * *Ra* * *Ra* * *simile*

p

First system of musical notation, measures 1-4. Treble and bass staves. Bass staff has a piano (*p*) dynamic marking.

Second system of musical notation, measures 5-8. Treble and bass staves. Fingerings 4 2, 3 1, 2 1 are indicated above the treble staff. Pedal points (*Ped.*) and asterisks (*) are marked below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Fingerings 4 3 2, 4 3 2 are indicated above the treble staff. Dynamics include *cresc.*, *sf*, *f*, and *ff*. Pedal points (*Ped.*) and asterisks (*) are marked below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *sf*. Pedal points (*Ped.*) and asterisks (*) are marked below the bass staff. The word *simile* appears at the end of the system.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics include *sf*. Pedal points (*Ped.*) and asterisks (*) are marked below the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics include *sf*. Pedal points (*Ped.*) and asterisks (*) are marked below the bass staff. The word *simile* appears at the end of the system.

Musical score for piano, featuring six systems of staves. The notation includes various dynamics such as *sf* (sforzando), *ff* (fortissimo), and *piano* markings. Performance instructions like *Ped.* (pedal) and *simile* are present. The score is written in a key signature of one flat (B-flat) and includes complex chordal textures and melodic lines.

The first system includes a measure marked with an 8-measure rest and a *ff* dynamic. The second system features a *simile* instruction. The third system has a measure marked with an 8-measure rest. The fourth system includes a *sf* dynamic. The fifth system has a measure marked with an 8-measure rest. The sixth system includes a *ff* dynamic and a *ped.* instruction.

See The Conquering Hero Comes

(Judas Maccabeus)

111

Tempo di Marcia, moderato

G. F. HÄNDEL

This musical score is for the piece 'See The Conquering Hero Comes' by George Frideric Handel, specifically for the character Judas Maccabeus. The tempo is marked 'Tempo di Marcia, moderato'. The score is written for a grand piano (piano and bass staves) and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into several systems, each with a grand staff. The first system begins with a piano (p) dynamic and a 'con Ped.' (con pedale) instruction. The second system starts with a mezzo-forte (mf) dynamic. The third system begins with a piano (p) dynamic. The fourth system starts with a piano (p) dynamic. The fifth system begins with a fortissimo (ff) dynamic. The sixth system starts with a 'sempre f' (sempre forte) dynamic. The seventh system begins with a fortissimo (ff) dynamic. The score concludes with a fortissimo (sf) dynamic. The piece features a variety of musical textures, including single-note passages, chords, and complex rhythmic patterns. The notation includes many accidentals, particularly sharps and naturals, and a large number of fingerings are indicated throughout the piece.

With Verdure Clad

(Creation)

J. HAYDN

Andante

p

Ra * *Ra* * *Ra* * *Ra* * *Ra* *

Ra * *Ra simile*

p

Ra * *Ra* * *Ra* * *Ra* * *Ra* * *Ra simile*

First system of musical notation. The treble clef staff contains a melodic line with fingerings 5, 4, 2, 1, 2-5, and 1. The bass clef staff contains a supporting line with a *p* dynamic marking. A *Red.* marking and an asterisk are at the end of the system.

Second system of musical notation. The treble clef staff is marked *cantabile*. The bass clef staff features a series of chords. A *Red.* marking and an asterisk are at the end of the system.

Third system of musical notation. The treble clef staff contains a melodic line with fingerings 5, 4, 5, 3, 5, 2, 4, 1, 5, 4, 1. The bass clef staff contains a supporting line. A *Red.* marking and an asterisk are at the end of the system.

Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings 5, 4, 5, 3, 2. The bass clef staff contains a supporting line. A *Red.* marking and an asterisk are at the end of the system.

Fifth system of musical notation. The treble clef staff contains a melodic line with fingerings 5, 4, 5, 3, 2, 1, 5, 4, 5, 3, 2, 1, 4, 5, 3, 2, 1, 2, 3, 1, 2, 4, 5. The bass clef staff contains a supporting line. A *Red.* marking and an asterisk are at the end of the system.

Prelude

Original Key C Minor

FR. CHOPIN

Largo

ff

pp

Handwritten musical notation for the Prelude in C Minor, Op. 28, No. 15 by Frédéric Chopin. The score is in C minor, 3/4 time, and is marked *Largo*. The notation includes treble and bass staves with various chords, single notes, and slurs. Fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., * for accents) are present. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). The piece concludes with a repeat sign.

Prayer

Op. 48, N^o 1.

L. VAN BEETHOVEN

Maestoso

p

cresc.

p

cresc.

f

cresc.

p

cresc.

cresc.

f

dim.

p

pp

*La * La * La * La * La * La * La * La * La * La **

La simile

*La * La * La * La * La * La * La **

*La * La * La * La * La * La **

*La * La * La * La * La * La **

*La * La * La * La * La * La **

*La * La * La * La * La * La **

Pleyel's Hymn

Paraphrase

W. J. WESTBROOK

Andante

p *Con Ped.* *cresc.*

f *p* *f*

p *mf*

Prayer

(Der Freischütz)

C. M. VON WEBER.

Adagio

sempre pp

legato

sempre pp

legato

Old Welsh New Year's Song

WELSH CAROL

Andantino

p

Con Pedal

p legato

dim.

cresc.

p

cresc.

sf

dimin.

Ave verum

W. A. MOZART

Andante sostenuto

p *p dolce* *mf* *p cresc.*

simile *simile*

First system of the piano score. The music is in D major (two sharps) and 4/4 time. The first system consists of two staves. The right hand begins with a half note D4, followed by a quarter rest, then a half note E4, and continues with a series of chords and single notes. The left hand starts with a half note D3, followed by a quarter rest, then a half note E3, and continues with a series of chords and single notes. The first system includes dynamic markings *p* and *cresc.*, and a *simile* instruction. Fingering numbers are provided for many notes.

But The Lord Is Mindful

(St. Paul)

Andantino

F. MENDELSSOHN

Second system of the piano score. The music continues in D major and 4/4 time. The right hand features a series of chords and single notes, while the left hand provides a harmonic accompaniment. The second system includes dynamic markings *p* and *a tempo*, and a *ritard.* instruction. Fingering numbers are provided for many notes.

Grave e Cantabile

(From "The Seven Last Words")

J. HAYDN

Grave e cantabile

Grave e cantabile

p

con Ped. sempre

p *mf* *piu f*

45 23 4 2

3 5 2 3 1

51 3

This page of musical notation is for a piano piece, featuring six systems of staves. The key signature is B-flat major (two flats). The notation includes various dynamics and musical markings:

- System 1:** Treble and bass staves. Dynamics: *p* (piano), *pp* (pianissimo), *p*. The bass staff has a continuous eighth-note accompaniment.
- System 2:** Treble and bass staves. The bass staff continues with eighth-note accompaniment. A fermata is placed over the final measure of the treble staff.
- System 3:** Treble and bass staves. Dynamics: *mf* (mezzo-forte), *p*. The bass staff has a continuous eighth-note accompaniment. A 1/4 note is marked in the treble staff.
- System 4:** Treble and bass staves. Dynamics: *f* (forte), *sf* (sforzando), *pp* (pianissimo). The bass staff has a continuous eighth-note accompaniment. A fermata is placed over the final measure of the treble staff.
- System 5:** Treble and bass staves. Dynamics: *p*. The bass staff has a continuous eighth-note accompaniment. A 4/4 note is marked in the treble staff.
- System 6:** Treble and bass staves. Dynamics: *p*. The bass staff has a continuous eighth-note accompaniment. A fermata is placed over the final measure of the treble staff.

Angel's Serenade

Arrangement without
Violin Obligato

(La Serenata)

G. BRAGA

Andante con moto

Piano

pp

espressivo

p

con Ped.

Child.

tones are those that are soft - ly and sweet - ly

pp

play - ing, Did'st hear them, moth - er, as

cresc.

on the wind's pin-ions they're stray - - ing, Pray tell me,

cresc.

moth - - er whence those heav'n - ly sounds pro - ceed? _____ The

Calm

Mother.

rite dim.

thee, my dar - ling, I hear no voice as

rit. e dim.

a tempo.

you! On - ly the Zeph - yrs float - ing by,

a tempo.

cresc.

On - ly the moon up - ris - ing! Of that sweet song poor flow' - ret weak and

cresc.

The Child.

fad - ing, Who could have sung it for thee? No!

dim.

No! No!

dim. *p*

It was no earth - ly mel - o - dy That

woke me so sweet - ly, moth-er, so ten - - der!

More it re - - sem bled, far more it seems, it

seems to me, Such songs as an - gels ren - der. To join their

le - - gions they're call - ing me. Fare - well, my dear - est

dim.

moth — er, Sweet an-gels I fol - low thee!

dim.

sempre

I fol - low thee! I fol - low thee!

sempre

I — fol - low thee! I — fol - low

f

thee!

f

Ave Maria

BACH-GOUNOD

Moderato

Piano

p *Red.* *

Red. *

Red. *pp* *

Red. *

A - - - - - ve Ma -
A - - - - - ve Ma -

ri - - - - - a
ri - - - - - a

Red. *

Red. *

Thou hap - py moth - er,
gra - ti - a ple - na,

Red. cresc. * *Red. pp* *

God is with thee,
Do - mi - nus te - cum,

Red. cresc. * *pp* *

Bless - ed, bless - ed art
be - ne - dic - ta

Red. cresc. * *Red.* *

thou A - bove all
tu in mu - li

Red. pp * *Red. cresc.* *

moth - ers, Since in Beth - lehem,
e - ri - bus et be - ne - dic - tus,

came to thee the an - gel of the
fruc - tus ven - tris tu - i Je -

Lord Hon - or'd and bless - ed,
sus Sanc - ta Ma - ri - a,

hon - or'd and bless - ed Ma - ri - a,
sanc - ta Ma - ri - a Ma - ri - a

p *Red.* *cresc.* *p* *Red.* *cresc. molto.* *f*

Red. *cresc.* *dim.* *Red.* *cresc. molto*

Moth - er of Je - sus In - fant Re -
O - ra pro no - bis, no - bis pec - ca -

deem - er, Born to save us from our
to - ri - bus, nunc et in ho - ra, in

sins and all our heav - y woes.
ho - ra mor - tis nos - trae A -

ve! A - men. ve!

pp *f* *cresc.* *dim.*

The Better Land

MRS. HEMANS

FREDERIC H. COWEN

Non troppo Allegro

Piano

p Tranquillo.

con Ped.

p

I hear thee speak — of the

p

bet - ter land, — Thou call'st its chil - dren a hap - py band, —

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 9/8. The tempo is marked 'Non troppo Allegro' and the mood is 'Tranquillo'. The piano part begins with a 'con Ped.' (con pedale) section. The lyrics are: 'I hear thee speak — of the bet - ter land, — Thou call'st its chil - dren a hap - py band, —'.

cresc.

Moth-er, where — is that ra - diant shore, Shall we not seek it,

cresc.

shall we not seek it, And weep no more; — Is it

cresc.

where the flow'r — of the o - range blows, And the fire-flies dance — thro' the

Lento

myr - tle boughs? — Not there, not there my

dim. e rall.

p

Tempo I.

child.

p Tranquillo

Is it far a-way _____ in some re - gion old, _____ Where the

riv - ers wan - der o'er sands of gold, Where the burn - ing rays ____ of the

ru - by shine, — And the dia-mond lights up, the dia-mond lights up — the

cresc. ed agitato

se - cret mine; — And the pearl gleams forth — from the

cresc.

mf

cor - al strand Is it there, sweet moth - er, that bet - ter land, Is it

there, sweet moth - er, that bet - ter land? —

Red. dim. e

Lento

Not there, not there, my

Lento

rall.

p

Tempo I.

child.

pp Tranquillo

Molto Andante

p Tranquillo

Eye hath not seen it, my gen-tle boy, Ear hath not heard it's deep songs of joy,

Molto Andante

p pesante
cresc.

Dreams can-not pic-ture a world so fair, Sor-row and death, sor-row and death

cresc.
sempre cresc.

may not en-ter there;— Time doth not breathe on it's fade-less bloom, on it's fade-less

sempre cresc.

bloom, *ff* Far be - yond, *p* be-yond the clouds,

ff Far be - yond, *dim.* be-yond the tomb, *cresc.* Far be-yond the clouds and be-

ff yond the tomb, *ff con tutta la forza* It is there, *dim.* it is there, 'tis there, my

p child, 'tis there!

p *rall.*

Led. *

But The Lord Is Mindful.

(St. Paul)

F. MENDELSSOHN

Andantino

Piano

p

con Ped.

But the Lord is mind-ful of His own, He re - mem - bers His chil -

rit.

a tempo

dren. But the Lord is mind-ful of His own, *a tempo* the Lord re-mem-bers His

rit.

chil - dren, re - mem - bers His chil - dren.

cresc.

p

mf

A

Bow down be-fore Him, ye migh - ty, *cresc.* for the Lord is

p

fp

cresc.

near us. Bow down be-fore Him, ye migh - ty, for the Lord is

cresc.

f *p* *fp* *cresc.*

near us. Yea, the Lord is mind-ful of His own, He — re -

f *p*

f *dim.* *p*

mem-bers His chil - dren. Bow down be-fore Him, ye migh-ty, for the

cresc.

cresc. *f*

Lord is near us.

dim. *pp*

Calvary

HENRY VAUGHAN

PAUL RODNEY

Maestoso

Piano

f

con Ped.

mf

The pil - grims throng thro' the

dim.

mp

cit - y gates While the night is fall - ing fast; They

f

p

go to watch on Cal - v'ry's hill Ere the twi - light hours — are

p

mf

past; Though dark be the way, with eyes — of faith — They

mf

p espress

gaze on His Cross a - bove; And, lo! from each heart — the

p

f cresc. *rall.*

shad - ows de-part, As they list to His words of love, as they

f cresc. *rall.*

rit.

list to His words of love.

p rit.

Andante

p con espress

“Rest, rest to the wea - ry, Peace, peace to the soul;— Though life may be

p con espress

drear - y, Earth is not thy goal. — O lay down thy bur - den,

f *p*

O come un - to Me, — I will not for-sake thee, I will not for-

mf con molto espress. *f rall.*

sake thee, I will not for-sake thee, Though all else should flee.” —

f

Far, far a-way, o'er the

The first system of the musical score for 'Giubiloso'. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The vocal line begins with a rest, followed by the lyrics 'Far, far a-way, o'er the'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is present.

dream— of years,— They hear the Voice of the King:—

The second system of the musical score. The vocal line continues with the lyrics 'dream— of years,— They hear the Voice of the King:—'. The piano accompaniment features a more active melody in the right hand. A dynamic marking of *f* is present.

“Where, O Grave, where is thy vic - to - ry, And where, O Death, is thy

The third system of the musical score. The vocal line begins with the lyrics '“Where, O Grave, where is thy vic - to - ry, And where, O Death, is thy'. The piano accompaniment continues with a similar pattern. A dynamic marking of *f* is present. The word *rall.* (rallentando) is written above the vocal line and below the piano part.

sting?”— Cap - tive He leads them for ev - er - more,—While

The fourth system of the musical score. The vocal line continues with the lyrics 'sting?”— Cap - tive He leads them for ev - er - more,—While'. The piano accompaniment features a more active melody in the right hand. A dynamic marking of *f* is present. The words *f a tempo* are written above the vocal line and below the piano part.

wea - ry pil - grims re - joice; ——— For look - ing on high to the

Cross He bore, — The faith - ful shall hear His Voice, ——— the

cresc. f

faith - ful shall hear His Voice. ———

rall. rit.

Andante
p con espress

"Rest, rest to the wea - ry, Peace, peace to the soul; ———

p con espress

Though lifemay be drear - y, Earth is not thy goal. — O lay down thy

bur - den, O come un - to Me, — I will not for-sake thee,

I will not for-sake thee, I will not for-sake thee, Though all elses should

flee, though all else should flee." —

Ave Maria

(Adapted from "Cavalleria Rusticana")

Fred. E. Weatherly

P. MASCAGNI

Andante sostenuto

pp

A - ve Ma-

Piano *pp*

rall.

p a tempo.

con Ped.

ri - a, Hear my cry! — O — guide — my

sf

where no harm is nigh;

path where no harm, — no harm — is nigh! —

p *pp*

mf *p*

pp dolcissimo

O turn thy heart to earth, and see my—

heart and com - - fort me!

morendo.

lone - ly heart and com - fort me!

Moth - er, see my tears, see my tears are

fall - ing, Thou hast al - - so

sor - row known, Life, ah! it is so

drea - ry, my heart it is so wea - ry,

largamento Ah! leave me not — a - lone! *f* O Moth - er, *a tempo.*

p hear me in the light, *f* Look down on me, my com - fort

dim. *p*

be, And guide my steps — a - right!

dim. *f*

f dim.

O Mother, hear me where thou

dim.

poco a poco *dim. e rall. sempre*

art, And guard and guide my ach-ing heart, my ach-ing

poco a poco *dim. e rall. sempre*

pp

heart! —

pp *ppp*

Rock'd In The Cradle Of The Deep

Mrs. Willard

J. P. KNIGHT

Moderato

Piano

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The piano part begins with a *mf* dynamic and features a steady eighth-note accompaniment. The vocal melody is written on a single staff with a treble clef, starting with a *mf* dynamic and marked 'con Ted.' (con tenuto). The lyrics are written below the vocal staff. The score includes various musical markings such as *mf*, *p*, *cresc.*, *dim.*, and *tr* (trill). The piano part has some fingerings indicated (e.g., 13, 13).

Rock'd in the cra - dle of the deep, I lay me
And such the trust that still were mine, Tho' storm - y
down in peace to sleep; Se - cure I rest up - on the
winds swept o'er the brine; Or though the temp - est fie - ry
wave, For thou, O Lord, hast power to save, I
breath, Rous'd me from sleep to wreck and death! In

f know Thou wilt not slight my call, For Thou dost mark the spar-row's
o - cean cavestill safe with thee, The germ of im-mor-tal - i -

mf *dim.*

fall!
ty. And calm and peace-ful is my sleep, _____

mf *p*

Rock'd in the cra-dle of the deep, And calm and peace-ful is my

cresc. *tr* *cresc.*

1. *dim.* 2. *dim.*

sleep, — Rock'd in the cra-dle of the deep. Rock'd in the cra-dle of the deep.

dim. *D.C.* *dim.*

Consider The Lilies

R. TOPLIFF

Maestoso

Piano

p

con Ped.

Ped.

cresc.

Is not the life more than meat, and the bod-y — than

rai-ment? Be-hold the fowls of the air,

For they sow not, nei-ther do they reap nor ga-ther in-to

barns, Yet your heav'n-ly fa-ther feed - eth them.

Semplicemente

Con-si - der the Li-lies of the field, how they

grow, — they toil not, nei - ther do they spin, — they

toil not, nei-ther do they spin, — And yet I say un - to

you, — I say un - to you, that e - ven So-lo-mon in all his glo - ry,

was — not ar - ray'd — like one — of these — Con-si - der the

li-lies how they grow, — con-si - der the li-lies how they grow, — they

toil not, they toil not, nei - ther do — they

spin, yet I say un - to you,

So-lo-mon in all his glo - - ry was not ar-ray'd,

f *dim.*

p was not ar-ray'd like one of these,

p

was not ar-ray'd

p *Sua tr*

was not ar-ray'd like one of these, and yet I

tr

say un - to you, So - lo-mon in all his glo - ry,

cresc. *dim.* *f* *dim.*

was not ar-ray'd, was not ar-ray'd, was not ar-ray'd like one of these,

p *cresc.* *p*

like one of these, like one of these.

pp

ppp

The Lord's Prayer

Fr. KOERNER

Maestoso

Piano

The piano introduction is in 3/4 time, key of B-flat major. It begins with a half rest in the treble and a half note B-flat in the bass. The melody in the right hand starts with a half note B-flat, followed by a half note A, and then a half note G. The left hand plays a steady accompaniment of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat in the treble and a half note B-flat in the bass, marked *mf*.

mf
con Ped.
rit.
mf
Our

Fa - ther who art in heav - en, Hal - low - ed be thy

The vocal melody is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by a half note A, and then a half note G. The piano accompaniment consists of a steady quarter-note accompaniment in the left hand and a half-note melody in the right hand. The piece concludes with a half note B-flat in the treble and a half note B-flat in the bass.

name; Thy King - dom come, Thy will be done on

cresc. poco a poco
cresc. poco a poco

The vocal melody is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by a half note A, and then a half note G. The piano accompaniment consists of a steady quarter-note accompaniment in the left hand and a half-note melody in the right hand. The piece concludes with a half note B-flat in the treble and a half note B-flat in the bass.

earth as it is in Heav'n. Give us this day our

f *p*

The vocal melody is in 3/4 time, key of B-flat major. It begins with a half note B-flat, followed by a half note A, and then a half note G. The piano accompaniment consists of a steady quarter-note accompaniment in the left hand and a half-note melody in the right hand. The piece concludes with a half note B-flat in the treble and a half note B-flat in the bass.

dai - ly bread, And for - give us our tres - pass - es, And for -

give us our tres - pass - es, And for - give us our tres - pass -

es, As we for - give — those who tres - pass a -

gainst us, As we for - give — those — who tres-pass a -

pp *sf*

gainst us, And lead us not in - to temp - ta - tion But de -

p *f*

liv - er us from e - vil, For thine is the

cresc. molto *ff* *rit.*

King - dom And the pow - er And the glo - ry For - ev - er

dim. *p*

and ev - er A - men. A - men.

Cujus Animam

(Stabat Mater)

G. ROSSINI

Allegro maestoso

Piano

p

Through his bleed - - ing side re

mf

Con Ped.

treat - - ing. See the Ho - ly Spir - - it fleet - ing,

Wing'd for - mer - - cy - - to the skies!

f

f

f

Through his bleed - - ing side re - treat - - ing.

ff

ff

See the Ho - ly Spir - it fleet-ing

Wing'd for mer-cy to the skies! Oh how

sad - ly bro - ken heart - ed As her

on - ly son's de - part - ed must her

moth - er's feel - - ings be - - must - - her

moth - - - er's - - - ings be!

Oh how sad - - ly bro - - ken -

heart - ed As her on - ly son's de -

pp

part - ed must her moth - er's feel - ings

a piacere a tempo.

be As she sees with tear - ful won - der

col canto dolce

eru - el Death part them a - sun - der, Though it —

f *f* *ff*

sets all — man - kind free. Oh how —

f *ff*

sad - - ly bro - - ken heart - - ed must her

moth - - er's feel - - ings be, Oh how sad - ly bro-ken

heart-ed. Oh how sad - ly bro-ken heart-ed must her moth - er's feel - ings

be, her feel - ings be her moth - er's feel - ings

be. Oh how sad - ly bro - ken heart - ed Oh how sad - ly bro - ken

heart - ed must her moth - er's feel - ings be, her feel - ings be

her moth - er's feel - ings be, moth -

er's feel - ings be!

A Dream of Paradise

CLAUDE LITTLETON

HAMILTON GRAY

Andante maestoso

f

p

cresc.

cresc.

Once in the ev'-ning twi - light, I dreamt a hap - py dream; Me - thought I was in

Heav'n a - bove, And saw its crys - tal gleam. And calm, a - mid the

glo - ry, There stood a sing - er fair, Who thro' the still - ness

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

poco rall.

of the night Sent forth this song of pray'r:

ritard.

f

*Red. ** *Red. ** *Red.* *** *Red. ** *Red. Red.*

Andante grandioso

"Fa - ther in Heav'n a - bove Glo - rious and might - y, Send forth Thy light of Love,

mf

*Red. ** *Red. ** *Red.* *** *Red.* *** *Red.* *** *Red. Red.*

O King, most might - y! Fa - ther! Glo - rious and might - y,

*Red. ** *Red.* *** *simile* *Red.* ***

poco rit. *Tempo I*

Send forth Thy Light of Love, Thy Light - of Love!"

colla voce *ff* *p* *ten.*

Red. simile

mp

Then, in my dream ce - les - tial, I heard the din of

mp

Red. * Red. * Red. * Red. * Red. *

strife, With all earth's cares and sor - rows, And

Red. * Red. * Red. * Red. *

tenerezza

bit - ter-ness of life; The cry of the lit - tle

Red. * Red. * Red. * Red. * Red. *

child - ren, The moan of the poor and sad; This

Red. * Red. * Red. * Red. *

poco rit.

song from God's bright an - gel Was sent to make them glad:

colla voce

Red. assai

Andante grandioso

Fa - ther in Heav'n a - bove, Glo - rious and might - y, Send forth Thy Light of Love,

mf

*Red. * Red. * simile*

O King, most might - y! Fa - ther! Glo - rious and might - y,

marcato

*rall.**Allegretto*

Send forth Thy Light of Love, Thy Light of Love! And

ff

*Red. * Red. **

Con spirito *p*

far in that world of glo - ry, With God's e - ter - nal

p

la melodia ben marcato

Red. * *Red.* * *Red.* * *Red.* *

throng, Be - yond the gates of Fa - ra - dise, Where

Red. * *Red.* * *Red.* * *Red.* *

all is one dream of song, The voice of the Heav'n - ly

marcato

Red. * *Red.* * *Red.* * *Red.* *

sing - er Shall send forth the old re - frain, When

Red. * *Red.* *

cres. et rall. molto

sun — and stars have fa — ded, No more to rise a — gain.

cres. et rall.

Ad. * *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* *Ad.* * *Ad.* * *Ad.* * *Ad.* *

Andante grandioso

mf Fa — ther in Heav'n a — bove, Glo — rious and might — y, Send forth Thy Light of Love,

mf

Ad. assai

O King most might — y! Fa — ther! Glo — rious and might — y,

marcato

molto rall.

Send forth Thy Light of Love, Thy Light, Thy Light — of Love!

colla voce *ff a tempo*

Ad. *Ad.* *Ad.* *Ad.* *Ad.* *Ad.*

Hosanna

Easter Song

JULIEN DIDIÉE

JULES GRANIER

The Man is Dead

Maestoso

Piano

ff

Con Ped.

A man is —

p

Un poco piu lento

ff

p

dead, yet he shall rise a - gain, Fear, not he shall come, O ye Christ-ian

*Led. * Led. **

*Led. * Led. * Led. * Led. simile*

men; Weep, then, no more, Lift up your

cresc.

cresc.

eyes, An - gels are bright 'ning, God's a - zure skies. —

p *rit.*

marcato il canto

p *L.H.* *R.H.* *a tempo.* *p*

Teo. *Teo.* *Teo.* *Teo.* *

Un poco animato

In the shin - ing blue heav - ens Hear their voi - ces in - spir - ing,

Teo. * *Teo.* * *Teo.* * *Teo.* *

Hear them bless - ing our God, Je - sus Christ — the Re - deem - er

cresc. *f* *cresc.* *f* *rit.*

Teo. * *Teo. simile*

mf

O, dear Christ, who en - fold - - eth me, — Fill - ing me with

mf

Red. * *Red.* * *simile*

cresc.

sweet ec - sta - cy; — I see thy face — O, dear Re -

f *cresc.*

deem - er Ho - san - - na! Ho - san - - na! Ho -

f

Red. * *Red.* * *Red.* *

ff molto rit.

san-na praise to thee! — Ho - san - na, praise to thee! —

ff *rall.* *ff*

Red. * *Red.* * *Red.* * *Simile*

First system of the musical score, featuring a piano accompaniment with dense chords and a vocal line with a melodic phrase.

Second system of the musical score, continuing the piano accompaniment and vocal line. The piano part includes markings for *ff* and *simile*.

Un poco più lento

Dark night_ fell on_ earth once more When thou_

trem pp

Third system of the musical score, featuring a piano accompaniment with a tremolo effect and a vocal line. The piano part includes markings for *trem pp*.

passed through Heav'n's bright door; But now the sun's bright - est beams

cresc.

Fourth system of the musical score, featuring a piano accompaniment with a crescendo effect and a vocal line. The piano part includes markings for *cresc.*.

shine, Na - ture bows_ to the man di - vine

marcato il canto

dim. p

L.H. rit. R.H. a tempo. p

Fifth system of the musical score, featuring a piano accompaniment with a marked tempo change and a vocal line. The piano part includes markings for *marcato il canto*, *dim. p*, *L.H. rit.*, *R.H. a tempo.*, and *p*.

Un poco animato

Midst the myr - i - ad hosts of an-gels and arch -

la melodia ben marcato

L.H. or R.H.

Leg. * *Leg.* * *Leg.* *

an - gels See the Lord ad - vance, su - blime in king-ly

cresc. *f* *rit.*

cresc. *f* *rit.*

Leg. * *Leg.* * *Leg.* * *Leg.* *

Maestoso

glo - ry. O, dear Christ, who en-fold - eth me

3 *3* *3* *3*

Leg. * *Leg.* * *Leg.* * *simile*

Fill - ing me with sweet ec - sta - cy

L.H.

cresc. *f*

I see thy face — O, dear Re-deem - er, Ho-

cresc. *f*

Ped. *

cresc. *allarg*

san - - na! Ho - san - - na! Ho - san-na! praise to

f *allarg*

Ped. * *Ped.* *

ff molto rit.

thee! — Ho - san - na praise to thee! —

ff *f rall.* *ff a tempo.*

Ped. * *Ped.* * *Ped.* *

simile

Ped. *

Largo

Vocal Arrangement

G. F. HÄNDEL

Larghetto

dolce

Piano

What ——— shade, so — green

Con Ped

Was e'er more de-light-ful, sweet and re-fresh-ing, in beau-ty

p
blooms; What shade is so — green bloom-ing in beau-ty,*p**cresc.*

mf *dim.* *p* *dolce*

sweet and de-light-ful, in beau-teous bloom? Ah! sweeter far, sweet-er far, shade

mf *dim.* *pp* *dolce*

f

— so bloom-ing, What shade so bloom-ing, and — so de-light-ful

mf

rit.

What shade so green? What shade so green?

rit. *pp* *f*

1. *p* 2.

What.

dim. *p* *allargando*

Christmas Chimes

BRINLEY RICHARDS

Andante

Piano

What bells are those, so soft and clear, That fall me-lo-dious on mine ear?

p

Con Ped

Say, moth-er say,— the whole night long, E'en in my dreams I heard their song, And

p

walk-ing in the morn - ing time, A - gain I heard their joy - ous chime.

What bells are these? say, Moth-er, say! What bells are those? say, Moth-er, say! My

f *rit.* *SOLO.*

child, they glo - rious ti - dings bring, Those bells their Christ-mas car-ol sing, Oh,

joy to us, — A Child is born, — A Son — is giv'n, Hail Christ-mas morn! The

Star-ry Hosts that line the sky, Sing glo-ry to God, to God on High;

Glo-ry to God on Earth be Peace, To men Sal-va-tion and re-lease.

Chorus

f

Glo-ry to God! hark! hark! the strain mounts up from yon - der

f

hoa - ry fane, And ris - ing with me - lo - dious voice, Bids high and low to -

p *f*

day re-joice, Bids high and low to - day re-joice. Glo - ry to God!

rit. *ff* *rit.* *ff*

hark! hark! the strain, Glo - ry to God, on earth be Peace.

p *p*

GEO. F. ROOT

Flee As A Bird

Mrs. M. S. B. DANA

Moderato espressivo

Piano

Flee as a bird to your moun - tain, Thou who art wea - ry of
 He will protect thee for - ev - er, Wipe ev - 'ry fall - ing

sin; Go to the clear flow - ing foun - tain, Where you may wash and be
 tear; He will for - sake thee, oh nev - er, Shel - tered so ten - der - ly

clean; Fly, for th'aven - ger is near — thee; Call and the Sav - iour will
 there; Haste, then the hours are fly - ing, Spend not the mo - ments in

hear thee, He on his bo - som will bear — thee, Thou who art wea - ry of
 sigh - ing, Cease from your sor - row and cry - ing, The Sav - iour will wipe ev - 'ry

sin, O thou who art wea - ry of sin.
 tear, The Sav - iour will wipe ev - 'ry tear.

Con Ped

cresc

cresc

un poco ritenuto

un poco ritenuto.

Jerusalem

NELLA

HENRY PARKER

Maestoso

“Be-hold, thy King draws near the cit - y

Piano

ff *dim.* *f*

Con Ped

gates! Go forth, Je - ru - sa - lem, with shout and song.”

f

cresc.

And, mov’d as by one thought, the peo-ple rise, And

sf *cresc.* *poco rit.*

has - ten forth, a glad, tu - mul-tuous throng.

f *dim.* *colla voce*

Moderato

p dolce

From out their peaceful vil-lage A - long the sun-lit way, The

*p ma sempre marc**cresc.*

Prince of peace leads on-ward A pil - grim band this day. Then lo! with shout tri-

*dim.**mf*

Ped. * Ped. *

um-phant, They hear the hill-side ring, With shouts of crowds that has-ten, To

Ped. * Ped. * Ped. * Ped. * Ped. *

greet their Prophet-King

Ho - san-na!

Ho - san-na!

Ho - san - na!

Ped. * Ped. * Ped. * Ped. * Ped. *

Andante non troppo

Lord, now as we meet Thee, Sing we Ho - san - na

p

con Ped

Sav - iour, — we greet Thee, Lord and King.

p

poco rit.

Lord, now as we meet Thee, Sing we Ho - san - na,

a tempo.

cresc.

f a tempo.

cresc.

*Red. **

Sav - iour, — we greet Thee, Re - deem - er, Lord — and King. —

ff

rit.

marc

ff

rit.

*Red. **

Ped

*Ped **

L'istesso movimento

mf *dim.* *p* *p* *rall.*

3 *3* *3* *3* *3* *3*

Ped * *simile*

con spirito

a tempo. He rides as Is - rael's rul - ers once

p *ma marc* *3* *3* *p*

3 *3* *3* *3* *3* *3*

Ped * *Ped* * *simile*

cresc. *p dolce*

rode in King - ly state, The palm-leaves wave a-round Him, The

cresc. *dim.* *p*

mf *con espress*

peo - ple throng the gate. Re-joice, Oh! Gold-en Cit-y, Let loud Ho-san-nas

cresc. *mf*

Ped * *simile*

cresc. *f*

ring, While thro' thy streets He rid - eth, Thy Sav - iour and thy

cresc. *f*

Red. *

f *cresc.* *ff*

King Ho - san - na, Ho - san - na Ho - san - na!

molto rit. *ff*

Red. *

Andante non troppo *mf*

Lord, now as we meet Thee, Sing we Ho - san - na,

Red. *

f *molto rit.* *ff*

Sav - iour - we greet Thee, Lord and King.

f *ff*

Red. *

ff

Lord, now as we meet Thee, Sing we Ho-san - na,

*a tempo.**ff*

*Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. ** *Red. **

*cresc.**rit. e marcato*

Sav - iour, — we greet Thee, Re-deem - er Lord — and King — Ho -

*cresc.**ff colla voce**f*

san - - - na! Ho -

f

san - - - na.

*p**ff*

Eye Hath Not Seen

(Holy City)

A. R. GAUL

Largo religioso *Andantino religioso*

Piano *mp* *rall.* *p*

Con Ped

Eye hath not seen,

ear hath not heard, nei-ther have en-ter'd in-to the heart of man the

cresc.

things which God, which God hath pre-par'd for them—that love Him, for

B *p*

them—that love Him; the things which God hath pre-par'd, pre-

C Più mosso

par'd for them that love Him.

For He hath pre - par'd — for

them — a ci - ty, whose build - er and Mak - er is God,

He hath pre - par'd, — pre - par'd — for them a ci - ty, whose

mf

cresc.

f

f

cresc.

dim.

D Tempo I

rall.

build-er and Mak-er is God. Eye hath not seen, hath not seen the

rall. et dim.

p

things pre-par'd for them that love Him. There re-

pet rall.

E Tempo II

p

main-eth, there-fore, a rest for the peo-ple, the peo-ple of God;

p

cresc.

there-fore, fear, — there-fore, fear, — lest an-y come short of it,

p

cresc

there-fore, fear, ——— there-fore, fear, ——— lest an - y come short - of

f

it, lest an - y come short, come short of it. Eye hath not seen, ear hath not

dim. *rit.* **F Tempo I**

dim. *rit.* *p*

heard, nei-ther have en - ter'd in - to the heart of man the things which

God hath pre - par'd, pre - par'd for them that love Him.

rall. *rall.* *pp* *Red.* *

The Lost Chord

ADELAIDE A. PROCTOR

ARTHUR SULLIVAN

Andante moderato

Piano

R.H.

f

dim.

p

Led.

Led. simile

Seat-ed one day at the or-gan, I was wea-ry and ill at

p

Led.

Led. simile

ease, And my fin-gers wan-der'd id-ly O-ver the noi-sy keys; I know not what I was

cresc.

play-ing, Or what I was dream-ing then, But I struck one chord of mu-sic, Like the

cresc.

dim.

p

cresc. *f* *poco rall.* *dim.*

sound of a great A - men, Like the sound of a great — A - men.

cresc. *f* *dim.* *p* *cresc.*

ped. *

It flood - ed the crim-son twi-light Like the

f *dim.* *p*

ped. * *simile*

cresc. *dim.*

close of an An-gel's Psalm And it lay on my fe-ver'd spir-it, With a touch of in-fi-nite

cresc.

ped. *

cresc. *dim.*

calm, It qui-et-ed pain and sor-row, Like love o-ver-com-ing strife, It

cresc. *dim.*

sempre tranquillo

seem'd the har-mo-nious ech - o From our dis-cord-ant life, It link'd all per-plex-ed

p *p tranquillo*

poco a poco animato

mean-ings, In-to one per-fect peace, And trem-bled a-way in-to si-lence As

cresc. *animato*

Red. *

f agitato

if it were loth to cease; I have sought, but I seek it vain-ly, That one lost chord di-

f agitato

Red. *

vine, Which came from the soul of the or-gan, And en-ter'd in-to mine.

cresc. molto

Red. *

The New Kingdom

MARK LEMON.

B. TOURS

Andante molto tranquillo

Piano

p semplice

Con Ped.

Ped. *

 The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, mostly beamed together, with some slurs. The left hand plays a more rhythmic accompaniment with eighth notes and rests. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

p

Two lit-tle friend-less chil-dren, Com-rades for more than a year,

p

con Pedale.

 This system contains the first line of the song. The vocal melody is on a single staff, starting with a piano (*p*) dynamic. The piano accompaniment is on two staves, also starting with a piano (*p*) dynamic and marked *con Pedale.* The lyrics are: "Two lit-tle friend-less chil-dren, Com-rades for more than a year,".

One sold flow'rs on a door-step, One swept a cross-ing_ near.

 This system contains the second line of the song. The vocal melody continues on a single staff. The piano accompaniment is on two staves. The lyrics are: "One sold flow'rs on a door-step, One swept a cross-ing_ near."

p *mf*

He was a cur-ly head-ed lad-die, Brim-ful of laugh-ter and_ fun,

p *mf*

 This system contains the third line of the song. The vocal melody is on a single staff, with dynamics *p* and *mf* indicated. The piano accompaniment is on two staves, also with *p* and *mf* dynamics. The lyrics are: "He was a cur-ly head-ed lad-die, Brim-ful of laugh-ter and_ fun,".

cresc. *p*

She was a staid lit-tle las-sie, Her hair kiss'd gold by the sun. And

cresc. *p*

mf *mf* *pp*

when the lights of the cit-y, Told that the night had come, She would

mf legato *mf*

tell him a won-der-ful sto-ry, She had heard of a king-dom call'd Home, She would

pp

mf *cresc.* *f* *p* *rit.* *a tempo*

tell him a won-der-ful sto-ry, She had heard of a king-dom call'd Home.

mf *cresc.* *f* *p* *colla voce.* *a tempo*

p Ros-es, that cost nota

pen-ny, Grew in a gar-den fair, Lil-ies, that nev-er

fad-ed, Bloss-om'd in win-ter there, O-ver a gold-en

mf thres-hold, Chil-dren were al-ways at play, *cresc.* No-bod-y sang—for

mon-ey, So no-bod-y sent them a-way. And when she had fin-ish'd her

dim. *p* *mf*

dim. *p* *mf legato.*

sto-ry, They wished that a stran-ger would come, And show them the beau-ti-ful

mf *p* *espr.* *cresc.*

mf *p* *cresc.*

path-way, That leads to the king-dom call'd home, And

show them the beau-ti-ful path-way, That leads to the king-dom call'd home.

f *mf* *rit.* *a tempo*

f *mf* *a tempo*

p

One night when the snow was

p

p come Recit.

fall-ing, He came for the old sweet tale, But her voice be-gan to

pp

p a tempo

fal-ter, Her face grew wan and pale. One kiss on the gold-crown'd forehead, And he

pp

p legato

mf

p espr.

cresc.

knew the stranger had come, To show her the beau-ti-ful path-way, That

mf

p

cresc.

led to the king-dom call'd Home, To show her the beau-ti - ful —

path - way, That led to the king-dom call'd Home, To

show her the beau - ti - ful — path - way, That led to the king-dom call'd

Home.

The Old Sexton

PARK BENJAMIN

HENRY RUSSELL

Moderato

Piano

mf

Con Ped.

staccato.

colla voce.

Nigh to a grave that was
 "I gath - er them in; for, —
 "Ma - ny are with me, but
 "I gath - er them in and their

new - ly — made, Leand a Sex - ton — old, on his earth - worn — spade, His —
 man and — boy, — Year af - ter year of — grief and — joy, I've —
 still I'm a - lone; I'm — king of the dead and I make my — throne On a
 fi - nal — rest is — here, down — here, in the earth's dark — breast"! And the

work was — done, and he paused to wait The — fu - n'ral — train through the
 build - ed the hous - es that lie a - round, In — ev - 'ry — nook of this
 mon - u - ment slab of — mar - ble cold, And my scept - re of rule is the
 Sex - ton — ceased for the fu - n'ral train wound — mute - ly — o'er that —

o - pen — gate. A — relic of by - gone days was — he, And his
 bu - rial — ground. Moth - er and daugh - ter, fath - er and son, —
 spade I — hold; Come they from cot - tage or come they from hall, Man -
 sol - emn plain; And I said to my heart — when time is — told, A —

locks were_ white_ as the foam - y sea; And_ these words_ came from his
Come to my sol - i - tude, one by one, But_ come they_ strang-ers or
kind are my sub - jects_ all, all, all! Let them loit - er in pleas-ure, or
migh - tier_ voice_ than that sex - ton's old, Will_ sound o'er the last trump's

lips so_ thin, "I gath-er them in, I gath-er them in, gath-er,
come they_ kin, "I gath-er them in, I gath-er them in, gath-er,
toil - ful-ly spin, "I gath-er them in, I gath-er them in, gath-er,
dread - ful_ din, "I gath-er them in, I gath-er them in, gath-er,

gath-er, gath-er, I gath-er them in."
gath-er, gath-er, I gath-er them in."
gath-er, gath-er, I gath-er them in."
gath-er, gath-er, I gath-er them in."

One Sweetly Solemn Thought

R. S. AMBROSE

Andante

Piano

mf

Con Ped.

One sweet-ly sol-emn thought Comes to me o'er and o'er;

p

I am near - er home to - day Than I've ev - er been be -

fore. Near - er my Fath - er's house, Where the

man - y man - sions be; Near - er the great white

cresc.

throne, Near - er the crys - tal sea;

pp

Near - er the bounds of life, Where we lay our bur - dens

down; Near - er leav - ing the cross, _____

Near - er gain - ing the crown. But ly - ing dark - ly be -

tween, _____ Wind - ing a - down thro' the night, _____

Is the si - lent, un - known stream, That leads — at last to the

rall. *p* light. *a tempo* Fath - er, be near when my feet Are

slip - ping o'er the brink, For it may be I am

near - er home, Near - er now than I think.

No Shadows Yonder

(Holy City)

A. R. GAUL

Andante con moto

Piano

No shad - ows yon - der! All light and

con Ped.

song! Each day I won - der and say "How long shall

time me sun - der from that dear throng?" No weep - ing

yon - der! All fled a - way! While here I

wan - der Each wea - ry day, — And sigh as I

pon - der my long, long stay. No part - ings

yon - der! Time and space nev - er a - gain — shall sun - der,

rit.

Hearts can-not sev - er; Dea - rer and fond - er Hands clasp for - ev - er.

rit.

Chorus

f

None want - ing yon - der! Bought by the lamb,

f *segue*

All gath - er'd un - der the ev - er - green palm,

ff *rall.*

Loud as night's thun - der a - scends the glad palm.

ff *rall.*

O Rest In The Lord

(Elijah)

F. MENDELSSOHN

Andantino

O, rest in the Lord, wait pa-tient-ly for Him, and He shall

Piano *pp*

con Ped.

give thee thy heart's de - sires:— O rest— in the Lord, wait pa-tient - ly for

Him and He— shall give thee thy heart's de - sires, — and He shall

give thee thy heart's de-sires. Com-mit thy way un-to Him, and trust in

Him; com-mit thy way un-to Him, and trust in Him, and fret not thy-

rit. Tempo I *p*
self__ be-cause of e-vil do-ers. O rest in the Lord, wait pa-tient-ly for

p rit.
Him, wait pa-tient-ly for Him. O rest in the Lord, wait pa-tient-ly for

pp rit.

cresc.

Him, and He shall give thee thy heart's — de — sires, — and He shall

cresc. *sf*

mf

give thee thy heart's de — sires, and He shall give thee thy heart's de —

p *cresc.* *sf* *p*

p

sires. O rest in the Lord, O rest in the Lord, and wait, —

cresc.

— wait — pa — tient — ly for Him.

rit.

And.

Ora Pro Nobis

A. HORSPOOL

M. PICCOLOMINI

Andantino

Piano

mf.

con Ped.

The piano introduction consists of two staves. The right hand plays a melody in C major with a tempo of Andantino. The left hand provides a harmonic accompaniment with chords and moving lines. The piece begins with a mezzo-forte (*mf.*) dynamic and includes a pedaling instruction (*con Ped.*).

con molto espress

Out of the dark and drear-y street; Out of the cold and driv-ing

p

The first system of the vocal melody and piano accompaniment. The vocal line is in C major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The dynamic is piano (*p*).

sleet; In-to the church the folk had gone, Leav-ing the or-phan child a -

The second system of the vocal melody and piano accompaniment. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains its rhythmic pattern. The dynamic remains piano (*p*).

lone. Tat-ter'd, and so for-lorn was she, They cross'd themselves, as they

The third system of the vocal melody and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The dynamic remains piano (*p*).

con moto

pass'd. To see so frail a child in that grievous

cresc.

Andante religioso.

plight, On such a re-lent-less and storm-y night! "O - - ra pro

ff *p* *3* *3* *3* *3*

Red. * *Red.* *

no - bis, O - ra pro no - bis,

cresc.

Red. * *Red.* * *Red.* *

rall.

O - ra, O - ra pro no - - bis."

mf *dim.* *rall.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Tempo I. Banned by hoot of chur-lish owl,

f
con Ped.

In - to the lone church-yard she stole; O-ver the grave where her moth-er lay,

con espress
Clasp-ing her hands she knelt to pray: "Moth-er! if thou in Heav'n can'st

hear Thine or-phan breath-ing her mourn-ful pray'r, Oh,

Tempo I.

In - to the cold and driv - ing

f *con Ped.* *mf*

sleet; In - to the dark and drear-y street; Out of the church the peo - ple

came, Starting, aghast! as the som - bre flame Fell on the frail and slen - der

con moto

form Which knelt, unmoved by the moan - ing storm; For, while they

prayed, the an - gels had come, And tak - en the soul of the

Andante religioso

or - phan home. O - ra pro no - bis,

O - ra pro no - bis, O - ra,

O - ra pro no - bis.

rall.

Over The Stars There Is Rest

T. T. BARKER

FRANZ ABT

Andante

p

O - ver the
O - ver the

Piano

p

con Ped.

pp

stars there is rest! — O - ver the stars there is rest! —
stars there is rest! — O - ver the stars there is rest! —

Suf-fer in pa-tience con-fid - ing, Life with it's tri - al and
Bear up, to life's ills re-sign - ing, There, where the sun is still

Chid - ing, There, peace e - ter - nal a - bid - ing,
shin - ing, Comes nei-ther grief nor re - pin - ing,

Makes the de - light of the blest, _____ Dark, thought to - day be with
There are re - lieved the op - prest, _____ On - ward with cour - age re -

sor - row, Hope gilds more bright - ly the mor - row,
viv - ing, Ev - er still pa - tient - ly striv - ing,

O - ver the stars there is rest! _____ O - ver the
O - ver the stars there is rest! _____ O - ver the

stars there is rest! _____
stars there is rest! _____

The Palms

(Les Rameaux)

J. FAURE

Andante maestoso

f *con Ped.*

p

1. O'er all the way green palms and blossoms gay, _____
 2. His word gave forth and peoples by its might, _____
 3. Sing and re-joyce oh blest Je - ru - sa - lem, _____

r. h.

l. h.

Are strewn this day in fes - tal pre - pa - ra - tion,
 Once more re-gain free-dom from deg - ra - da - tion,
 Of all thy sons sing the e - man - ci - pa - tion,

p cresc.

Where Je - sus comes to wipe our tears a - way,
Hu - man - i - ty to each doth give his right,
Through bound - less love the Christ of Beth - le - hem,

E'en now the throng to wel - come him pre - pare;
While those in dark - ness find re - stored the light;
Brings faith and hope to thee for ev - er more;

cresc. **ff** *allargando*

a tempo

Join all and sing, His name de - clare,

mf

Let ev - 'ry voice re - sound with ac - cla - ma - tion, Ho-

p *cresc.*

san - - na! praise ye the Lord!

ff

Bless him who cometh to bring us Sal - va - -

allargando

f

tion! —

f

1. 2. 3. last time

r. h.

The Star Of Bethlehem

F. E. WEATHERLY

STEPHEN ADAMS

Andante moderato

Piano

p

cresc.

con Ped.

ff

sostenuto

p

quasi parlando

It was the eve of Chris-mas, The snow lay deep and white, I

p

sat be-side my win-dow and look'd in-to the night; I

rall.

heard the church bells ring - ing, I saw the bright stars shine, And

child - hood came a - gain to me, With all its dreams di - vine.

a tempo

Then, as I lis t'ned to the bells, And watch'd the skies a - far,

Out of the East ma - jes - ti - cal There rose one ra - diant star; And

poco accel. *cantabile*

ev - 'ry oth-er star grew pale Be-fore that heav'n-ly glow, It seem'd to bid me

cresc. *fp*

fol - low, And I could not choose but go; It

tranquillo

seem'd to bid me fol - low, And I could not choose but go.

f *p sostenuto*

f a tempo *dim.*

Red. * Red. Red.

quasi parlando

From street to street it led me, by man-y a man-sion fair, It

shone thro' din-gy case-ment on man-y a gar-ret bare; From high-way on to high-way, thro'

al - leys dark and cold, And where it shone the dark - ness was

a tempo

flood - ed all with gold. Sad hearts for-got their sor - row, Rough

dolce

hearts grew soft and mild, And wea - ry lit - tle chil - dren

poco accel

turn'd in their sleep and smil'd; While man-y a home-less wan - der-er up -

cresc.

cantabile

lift - ed pa - tient eyes — Seem - ing to see a

fp

home at last be - yond those star - ry skies.

tranquillo

Seem-ing to see a home at last be - yond those star - ry

f *p sostenuto*

a tempo

skies.

f

Piu mosso

And then me-thought earth

dim. *p*

fad - ed, I rose as borne on wings, Be -

dim.

yond the waste of ruin - ed lives, the press of hu - man

poco animato

things; A - bove the toil and shad - ow, A -

cresc.

bove the want and woe, My old self and it's

cresc.

molto rall. *a tempo.*

dark - ness seem'd left on earth be - low. And

colla voce *f*

affret. poco a poco.

on - ward up - ward shone the star, un -

til it seem'd to me, It

meno.

flash'd up - on the gold - en gate, And

a tempo

cresc.

o'er the crys - tal sea; And

allargando

then the gates roll'd back - - ward, I

ffp

Red. *

stood where An - gels trod; It was the star, the star of

con fuoco

f

Red. * *Red.* * *Red.* * *Red.* *

Beth - le - hem had led me up to God, The star, the

dim. *grandioso*

p dim. *f*

Red. * *Red.* * *Red.* * *Red.* *

star, had led me up to God.

ad lib.

colla voce *simile*

ff

Red. * *Red.* *

There Is A Green Hill Far Away

Mrs. C. F. ALEXANDER

CH. GOUNOD

Andante moderato

Piano. *p*

con Ped sempre.

cresc. *dim.* *p*

There is a green hill far a-way, With - out a cit - y

wall, Where the dear Lord was cru - ci-fied, Who

cresc.

died to save us all. We may not know, we

dim. *p* *cresc.*

can - not tell, What pains He had to bear,

dim. *p*

But we be-lieve it was for us He hung and suf-fer'd there. He

dim. *p*

died that we might be for-giv'n, He died to make us good,

cresc. *dim.* *p*

That we might go at last to heav'n,— Sav'd by His pre-cious blood.

There was no oth - - er good e - nough To

pay the price of sin, He

on - ly could un - lock the gates Of

molto espress.

Heav'n, and let us in! O dear - ly, dear -

f *dim.* *p*

— ly has He loved! — And we must love Him, too, And

trust — in His re-deem-ing blood, and trust — in His re-

p *cresc. molto*

deem - ing blood, And try His works to do, and

dim. *p*

try His works to do.

We must love Him, too!

We must love Him, too, And try His works to

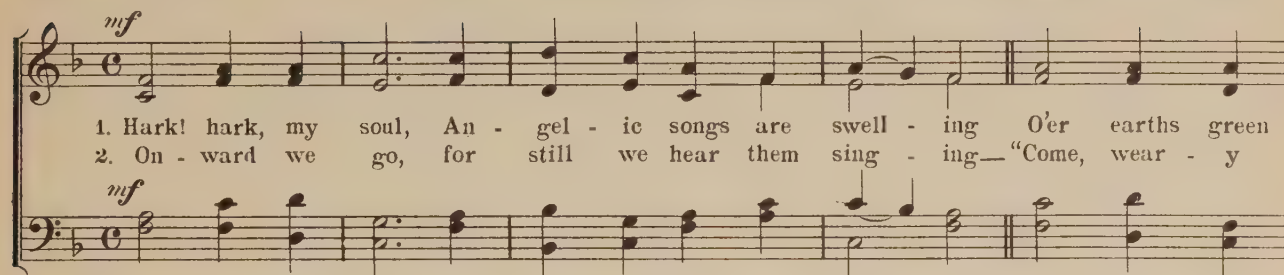
do!

Hark! Hark! My Soul

VOX ANGELICA

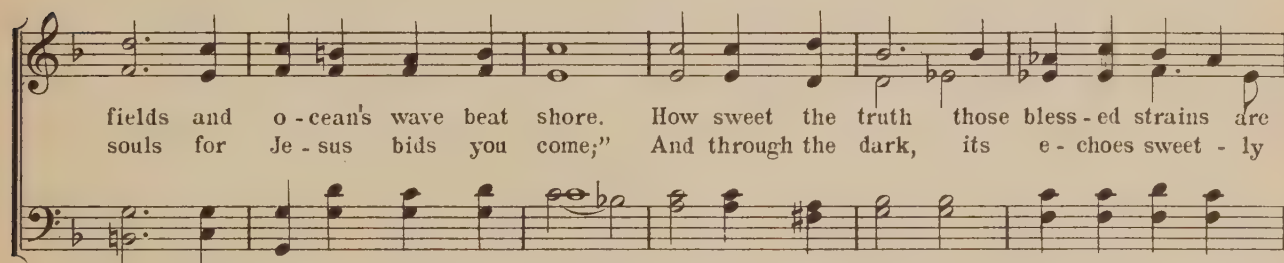
J. B. DYKES

mf

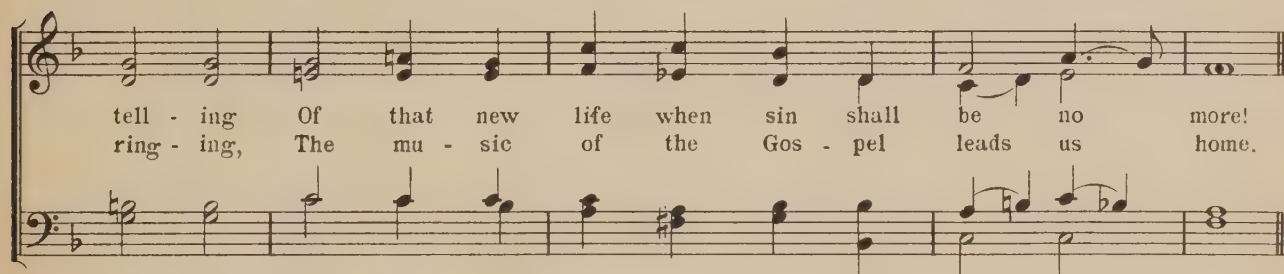


1. Hark! hark, my soul, An - gel - ic songs are swell - ing O'er earths green
2. On - ward we go, for still we hear them sing - ing—"Come, wear - y

mf

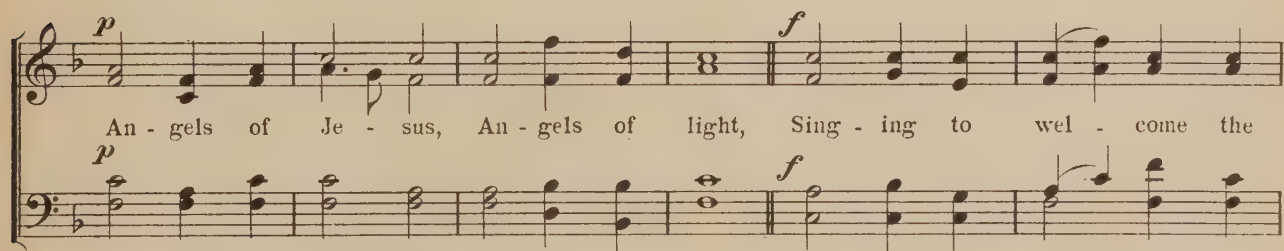


fields and o - cean's wave beat shore. How sweet the truth those bless - ed strains are
souls for Je - sus bids you come;" And through the dark, its e - choes sweet - ly



tell - ing Of that new life when sin shall be no more!
ring - ing, The mu - sic of the Gos - pel leads us home.

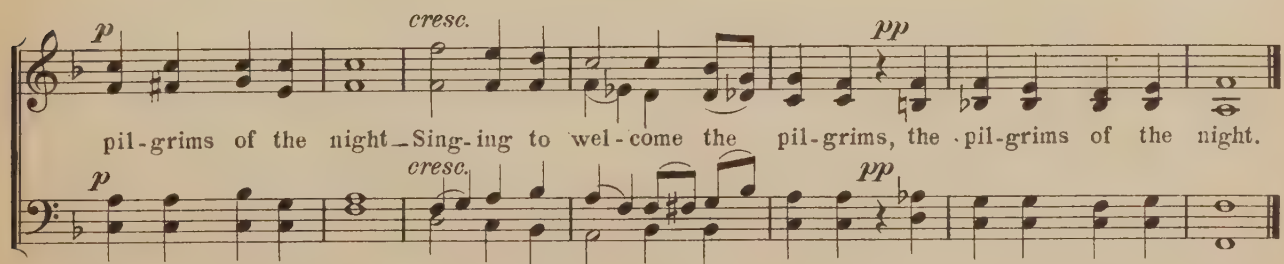
p



An - gels of Je - sus, An - gels of light, Sing - ing to wel - come the

p

p *cresc.* *pp*



pil-grims of the night—Sing-ing to wel-come the pil-grims, the pil-grims of the night.

p *cresc.* *pp*

Work, For The Night Is Coming

DILIGENCE

LOWELL MASON

1 Work, for the night is com-ing, Work through the morn-ing hours; Work while the dew is

2. Work, for the night is com-ing, Work through the sun - ny noon; Fill bright-est hours with

3. Work, for the night is com-ing, Un - der the sun - set skies; While their bright tints are

spark - ling, Work 'mid spring - ing flow'rs; Work when the day grows bright - er,
la - bor, Rest comes sure and soon: Give ev - 'ry fly - ing min - ute
glow - ing, Work, for day - light flies: Work till the last beam fad - eth,

cresc.
Work in the glow - ing sun; Work, for the night is com - ing, When man's work is done.
Some - thing to keep in store: Work, for the night is com - ing, When man works no more.
Fad - eth to shine no more: Work, while the night is dark - ning, When man's work is o'er.

There Is A Happy Land

ANDREW YOUNG

1. There is a hap - py land, Far, far a - way, Where saints in glo - ry stand,

2. Come to this hap - py land, Come, come a - way, Why will ye doubt - ing stand,

3. Bright in that hap - py land, Beams ev - 'ry eye; Kept by a Fa - ther's hand,

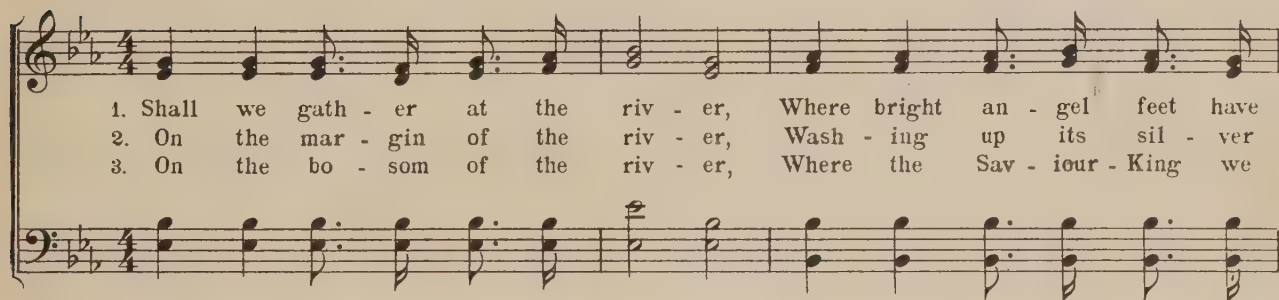
Bright, bright as day. Oh, how they sweet - ly sing, Wor - thy is our
Why still de - lay? Oh, we shall hap - py be, When from sin and
Love can - not die. Oh, then to glo - ry run, Be a crown and



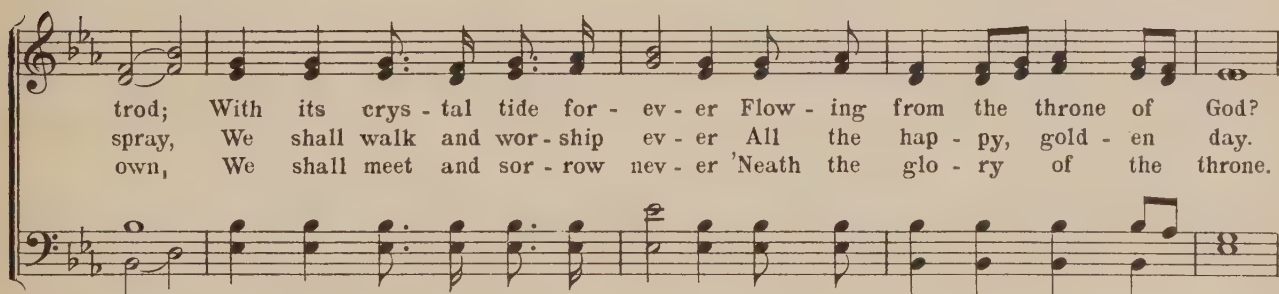
Sav - iour King, Loud let His prais - es ring, Praise, praise for aye!
 sor - row free, Lord we shall live with Thee, Blest, blest for aye!
 King - dom won, And bright a - bove the sun, Reign, - reign for aye!

Shall We Gather At The River?

REV. ROBERT LOWRY

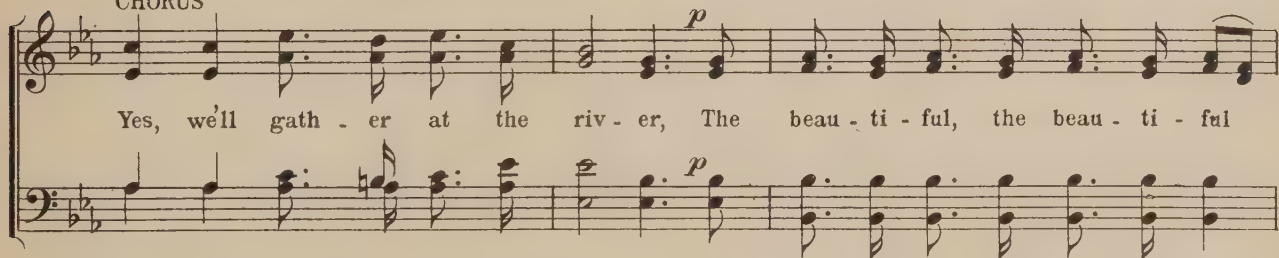


1. Shall we gath - er at the riv - er, Where bright an - gel feet have
 2. On the mar - gin of the riv - er, Wash - ing up its sil - ver
 3. On the bo - som of the riv - er, Where the Sav - iour - King we

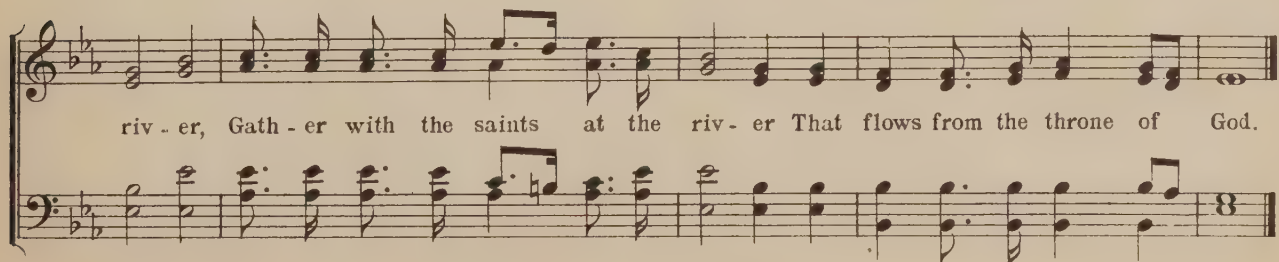


trod; With its crys - tal tide for - ev - er Flow - ing from the throne of God?
 spray, We shall walk and wor - ship ev - er All the hap - py, gold - en day.
 own, We shall meet and sor - row nev - er 'Neath the glo - ry of the throne.

CHORUS



Yes, we'll gath - er at the riv - er, The beau - ti - ful, the beau - ti - ful

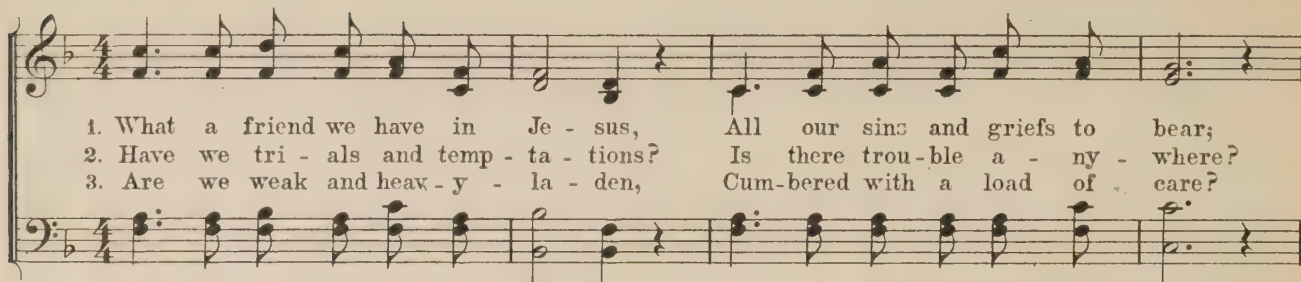


riv - er, Gath - er with the saints at the riv - er That flows from the throne of God.

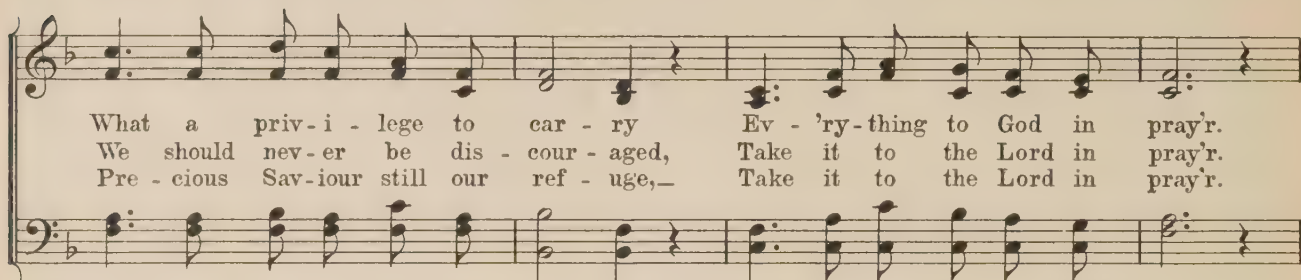
What A Friend We Have In Jesus

JOSEPH SCRIVEN

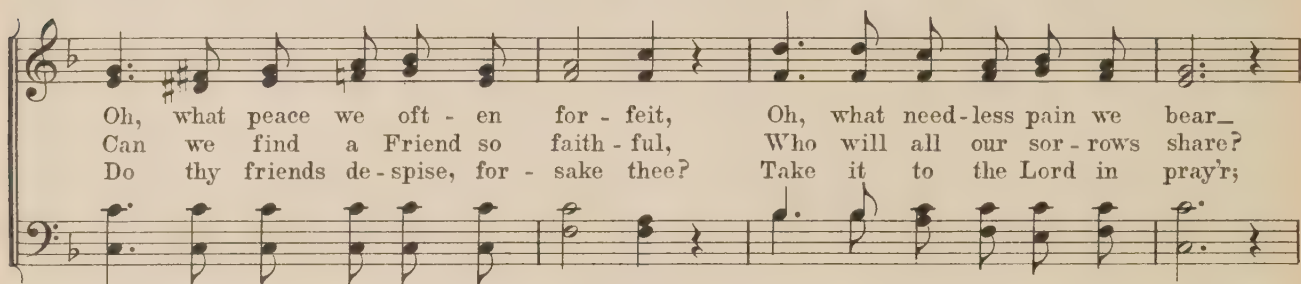
C. CROZAT CONVERSE



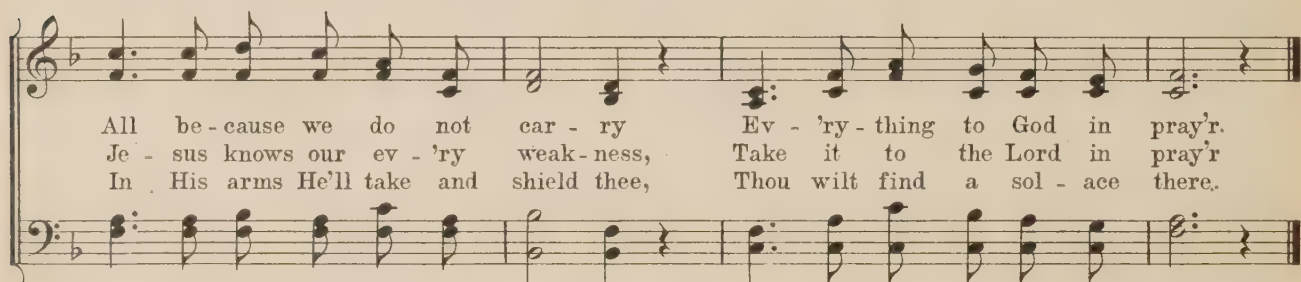
1. What a friend we have in Je - sus, All our sins and griefs to bear;
 2. Have we tri - als and temp - ta - tions? Is there trou - ble a - ny - where?
 3. Are we weak and heav - y - la - den, Cum - bered with a load of care?



What a priv - i - lege to car - ry Ev - 'ry - thing to God in pray'r.
 We should nev - er be dis - cour - aged, Take it to the Lord in pray'r.
 Pre - cious Sav - iour still our ref - uge, - Take it to the Lord in pray'r.



Oh, what peace we oft - en for - feit, Oh, what need - less pain we bear -
 Can we find a Friend so faith - ful, Who will all our sor - rows share?
 Do thy friends de - spise, for - sake thee? Take it to the Lord in pray'r;

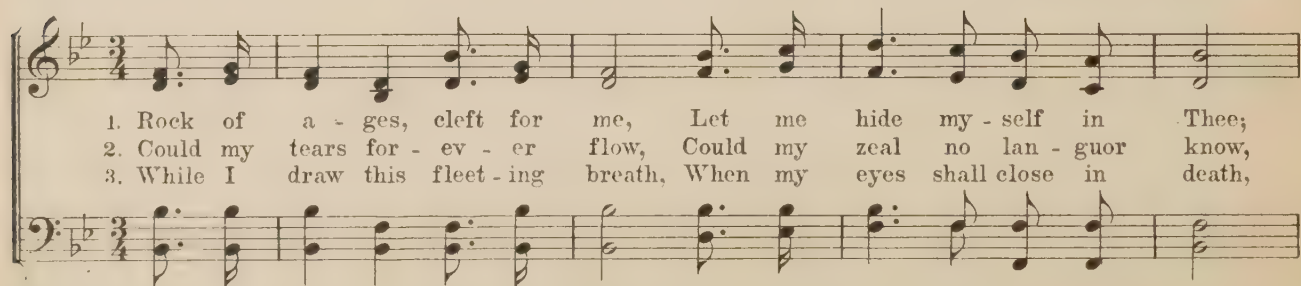


All be - cause we do not car - ry Ev - 'ry - thing to God in pray'r.
 Je - sus knows our ev - 'ry weak - ness, Take it to the Lord in pray'r.
 In His arms He'll take and shield thee, Thou wilt find a sol - ace there.

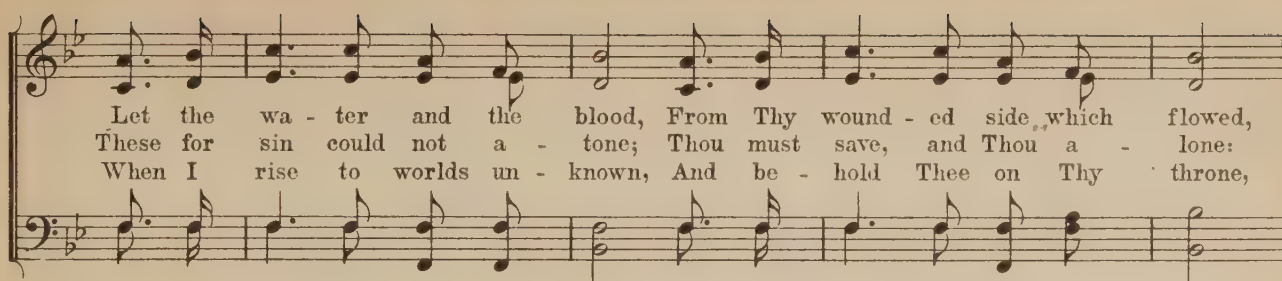
Rock Of Ages

TOPLADY

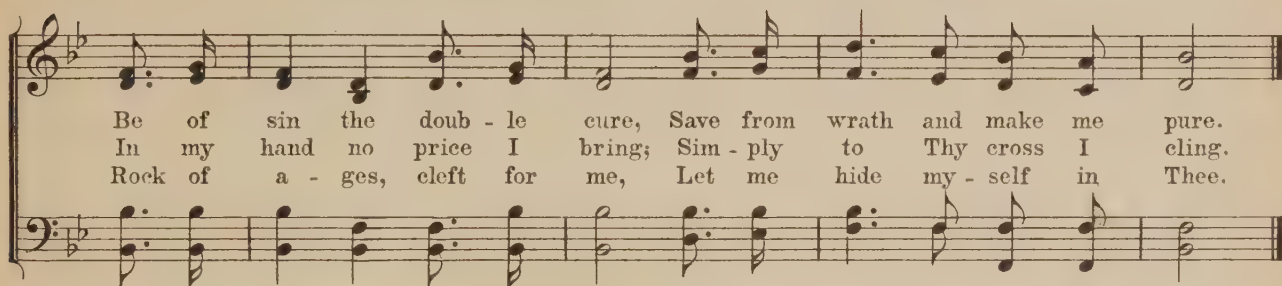
THOMAS HASTINGS



1. Rock of a - ges, cleft for me, Let me hide my - self in Thee;
 2. Could my tears for - ev - er flow, Could my zeal no lan - guor know,
 3. While I draw this fleet - ing breath, When my eyes shall close in death,



Let the wa - ter and the blood, From Thy wound - ed side, which flowed,
These for sin could not a - tone; Thou must save, and Thou a - lone:
When I rise to worlds un - known, And be - hold Thee on Thy throne,

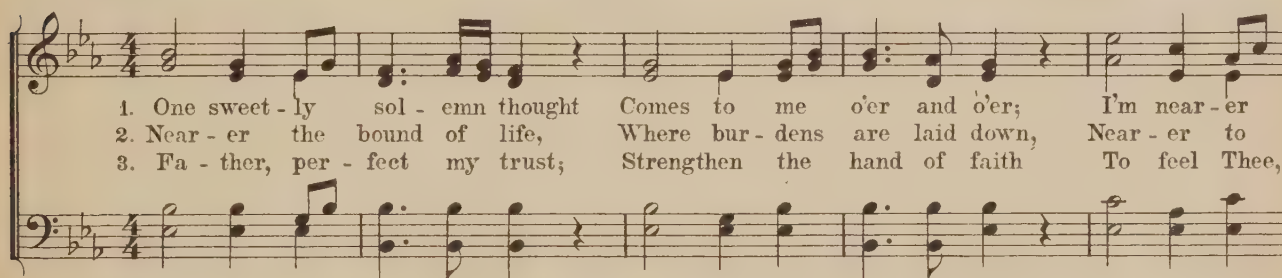


Be of sin the doub - le cure, Save from wrath and make me pure.
In my hand no price I bring; Sim - ply to Thy cross I cling.
Rock of a - ges, cleft for me, Let me hide my - self in Thee.

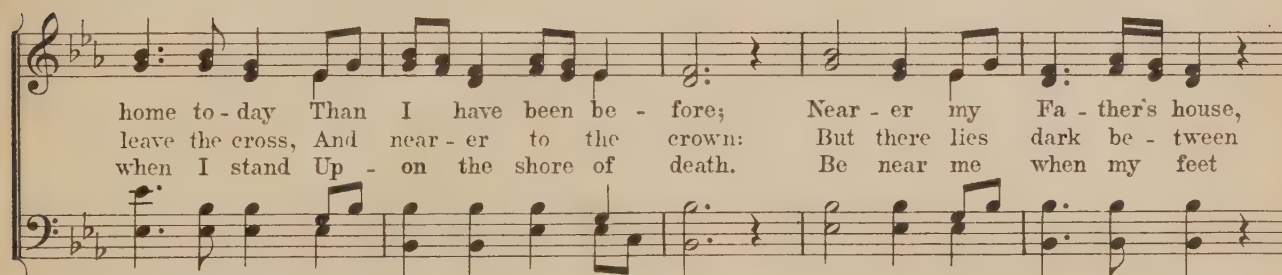
One Sweetly Solemn Thought

PHOEBE CARY

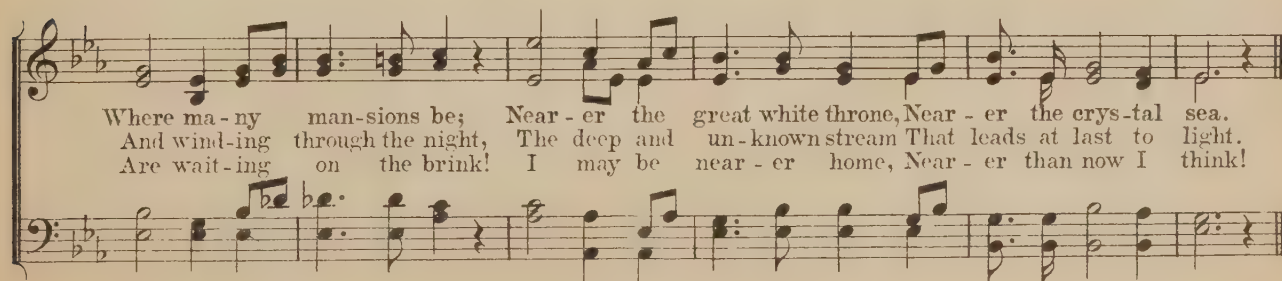
C. M. VON WEBER



1. One sweet - ly sol - emn thought Comes to me o'er and o'er; I'm near - er
2. Near - er the bound of life, Where bur - dens are laid down, Near - er to
3. Fa - ther, per - fect my trust; Strengthen the hand of faith To feel Thee,



home to - day Than I have been be - fore; Near - er my Fa - ther's house,
leave the cross, And near - er to the crown: But there lies dark be - tween
when I stand Up - on the shore of death. Be near me when my feet



Where ma - ny man - sions be; Near - er the great white throne, Near - er the crys - tal sea.
And wind - ing through the night, The deep and un - known stream That leads at last to light.
Are wait - ing on the brink! I may be near - er home, Near - er than now I think!

Rest For The Weary

S.Y. HARMER

WILLIAM McDONALD

1. In the Chris - tian's home in glo - ry, There re - mains a land of rest;
 2. He is fit - ting up my man - sion, Which e - ter - nal - ly shall stand;
 3. Death it - self shall then be van - quished, And his sting shall be with - drawn;

There my Sav - iour's gone be - fore me, To ful - fil my soul's re - quest.
 For my stay shall not be tran - sient, In that ho - ly, hap - py land.
 Shout for glad - ness, O ye ran - somed! Hail with joy the ris - ing morn.

CHORUS

There is rest for the wea - ry, There is rest for the wea - ry,

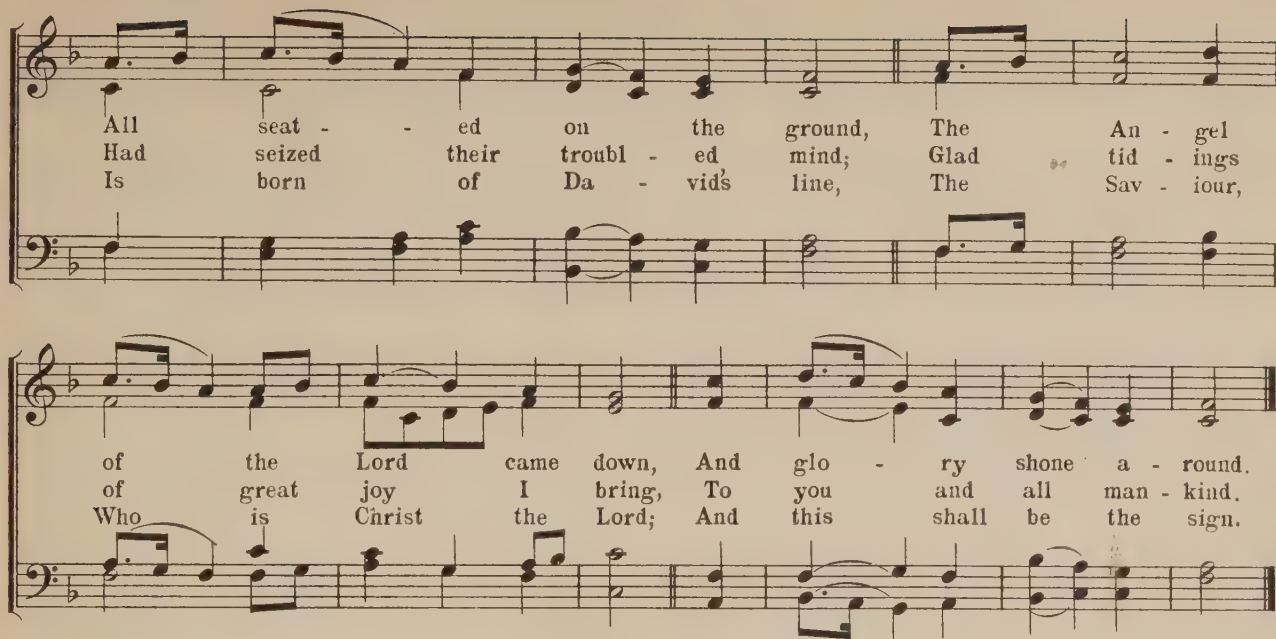
There is rest for the wea - ry, There is rest for you.

While Shepherds Watched Their Flocks

W. TANSUR

mf
 1. While shep - - herds watch'd their flocks by night,
 2. "Fear not" said he for might - y dread,
 3. To you in Da - vid's town, this day

mf



All seat - ed on the ground, The An - gel
 Had seized their troubl - ed mind; Glad tid - ings
 Is born of Da - vid's line, The Sav - iour,

of the Lord came down, And glo - ry shone a - round.
 of the great joy I bring, To you and all man - kind.
 Who is Christ the Lord; And this shall be the sign.

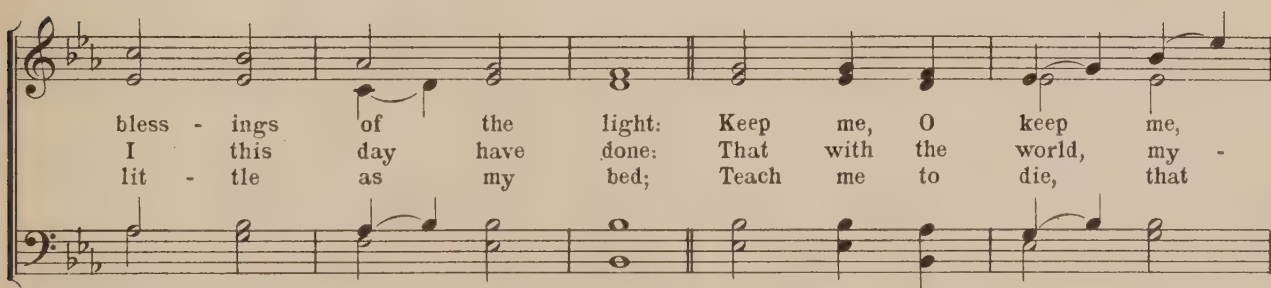
Evening Hymn

BISHOP KEN

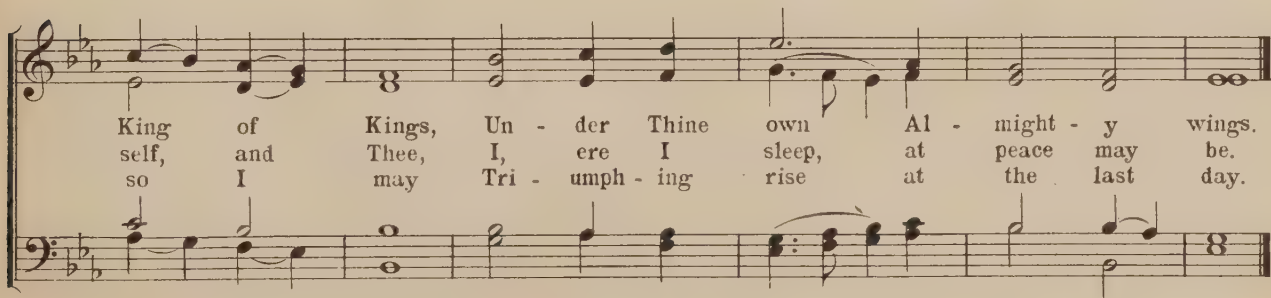
JOHN HATTON



1. Glo - ry to Thee, my God, this night, For all the
 2. For - give me, Lord, for Thy dear Son, The ills that
 3. Teach me to live, that I may dread The grave as



bles - ings of the light: Keep me, O keep me,
 I this day have done: That with the world, my -
 lit - tle as my bed; Teach me to die, that



King of Kings, Un - der Thine own Al - might - y wings.
 self, and Thee, I, ere I sleep, at peace may be.
 so I may Tri - umph - ing rise at the last day.

Sweet Hour Of Prayer

WM. W. WALFORD

W. B. BRADBURY

Sweet hour of prayer! sweet hour of prayer! That calls me from a world of care,
 Sweet hour of prayer! sweet hour of prayer! Thy wings shall my pe - ti - tion bear
 Sweet hour of prayer! sweet hour of prayer! May I thy con - so - la - tion share,

And bids me at my Fa - ther's throne Make all my wants and wish - es known:
 To Him whose truth and faith - ful - ness En - gage the wait - ing soul to bless.
 Till, from Mount Pis - gah's loft - y height, I view my home and take my flight;

In sea - sons of dis - tress and grief, My soul has oft - en found re - lief;
 And since He bids me seek His face, Be - lieve His word, and trust His grace,
 This robe of flesh I'll drop, and rise To seize the ev - er - last - ing prize;

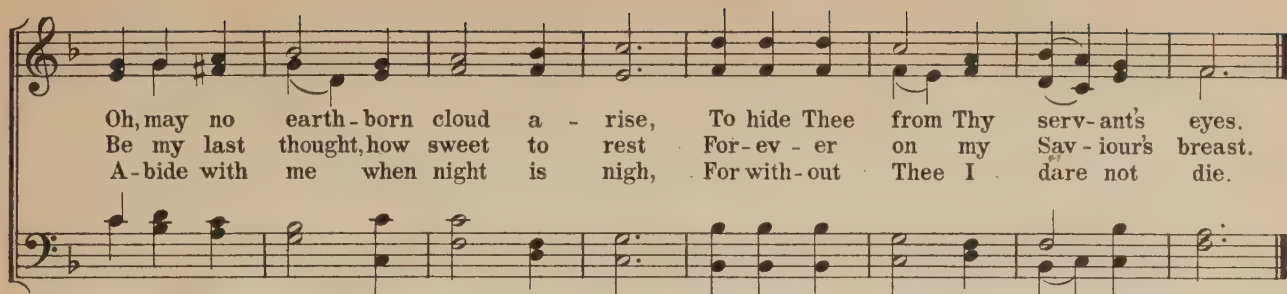
And oft es - caped the temp - ter's snare, By thy re - turn, sweet hour of prayer!
 I'll cast on Him my ev - 'ry care And wait for thee, sweet hour of prayer!
 And shout, while pass - ing through the air, Fare - well, fare-well, sweet hour of prayer!

Sun Of My Soul

HURSLEY

W. H. MONK

Sun of my soul, Thou Sav - iour dear, It is not night if Thou be near;
 When the soft dews of kind - ly sleep My wea - ried eye - lids gen - tly steep,
 A - bide with me from morn till eve, For with - out Thee I can - not live;

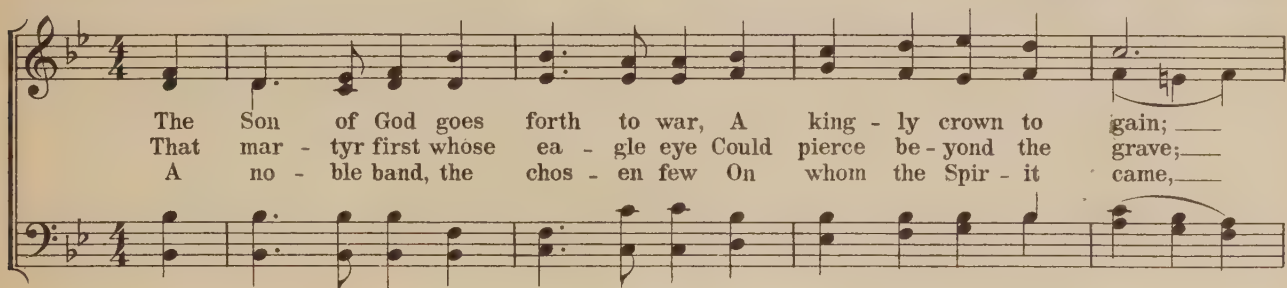


Oh, may no earth-born cloud a - rise, To hide Thee from Thy serv-ants' eyes.
Be my last thought, how sweet to rest For-ev-er on my Sav-iour's breast.
A-bide with me when night is nigh, For with-out Thee I dare not die.

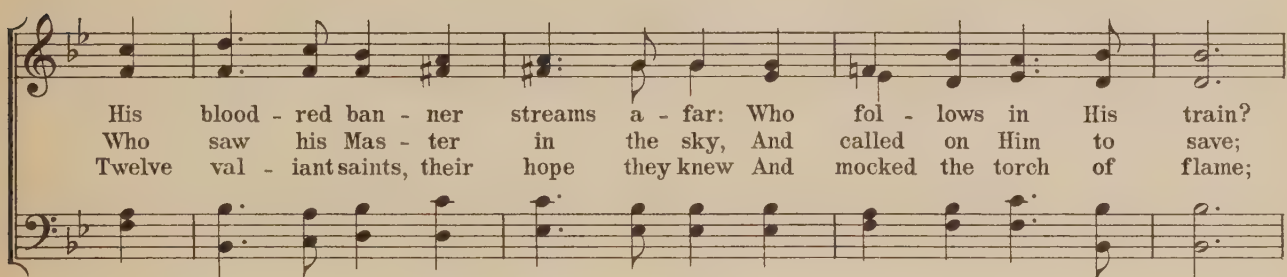
The Son Of God Goes Forth To War

ALL SAINTS

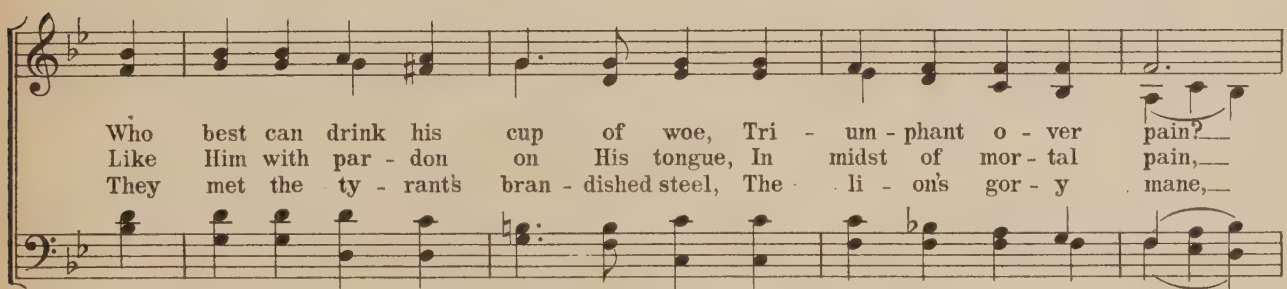
HENRY S. CUTLER



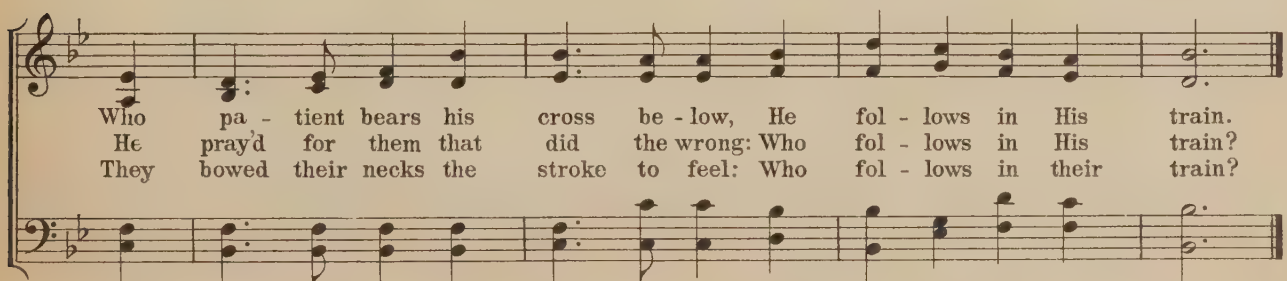
The Son of God goes forth to war, A king - ly crown to gain; —
That mar - tyr first whose ea - gle eye Could pierce be - yond the grave; —
A no - ble band, the chos - en few On whom the Spir - it came, —



His blood - red ban - ner streams a - far: Who fol - lows in His train?
Who saw his Mas - ter in the sky, And called on Him to save;
Twelve val - iant saints, their hope they knew And mocked the torch of flame;



Who best can drink his cup of woe, Tri - um - phant o - ver pain? —
Like Him with par - don on His tongue, In midst of mor - tal pain, —
They met the ty - rants bran - dished steel, The li - on's gor - y mane, —



Who pa - tient bears his cross be - low, He fol - lows in His train.
He pray'd for them that did the wrong: Who fol - lows in His train?
They bowed their necks the stroke to feel: Who fol - lows in their train?

Shall We Meet Beyond The River?

HORACE L. HASTINGS

ELIHU S. RICE

Moderato

Shall we meet be-yond the riv-er, Where the sur-ges cease to roll?
 Shall we meet in that blest har-bor, When our storm-y voyage is o'er?
 Shall we meet in yon-der cit-y, Where the towrs of crys-tal shine?

Where-in all the bright for-ev-er, Sor-row ne'er shall press the soul?
 Shall we meet and cast the an-chor, By the fair, ce-les-tial shore?
 Where the walls are all of jas-per, Built by work-man-ship di-vine?

CHORUS

Shall we meet, shall we meet, Shall we meet be-yond the riv-er?

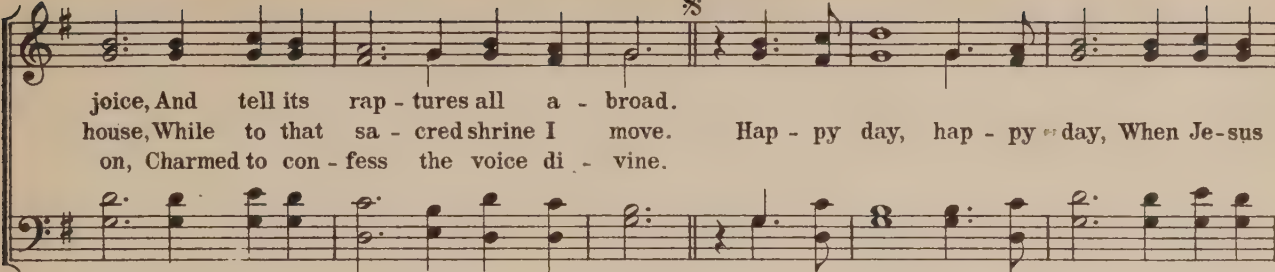
Shall we meet be-yond the riv-er, Where the sur-ges cease to roll?

Oh! Happy Day!

PHILIP DODDRIDGE

Oh, hap-py day, that stays my choice On thee, my Sav-iour and my God! Well may this glow-ing heart re-
 Oh, hap-py bond, that seals my vows To him who mer-its all my love! Let cheer-ful an-thems fill his
 'Tis done, the great trans-ac-tions done; I am my Lord's, and he is mine; He drew me, and I followed

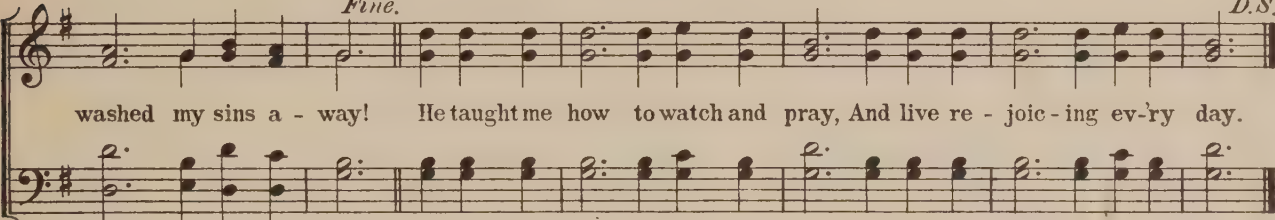
CHORUS.



joice, And tell its rap - tures all a - broad.
 house, While to that sa - cred shrine I move. Hap - py day, hap - py day, When Je - sus
 on, Charmed to con - fess the voice di - vine.

Fine.

D.S.

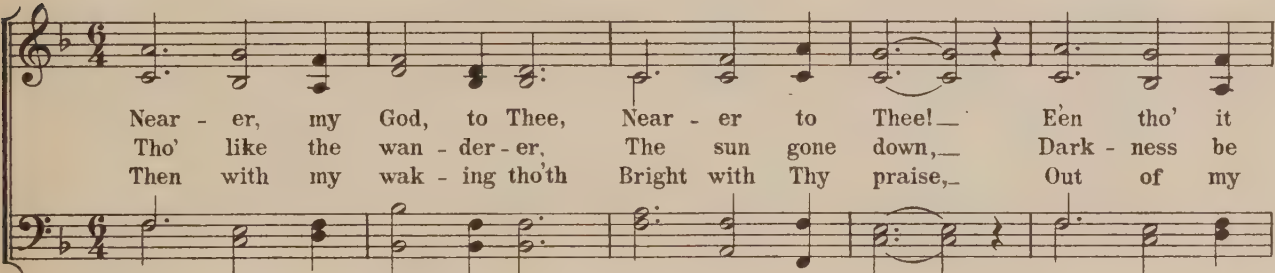


washed my sins a - way! He taught me how to watch and pray, And live re - joic - ing ev - ry day.

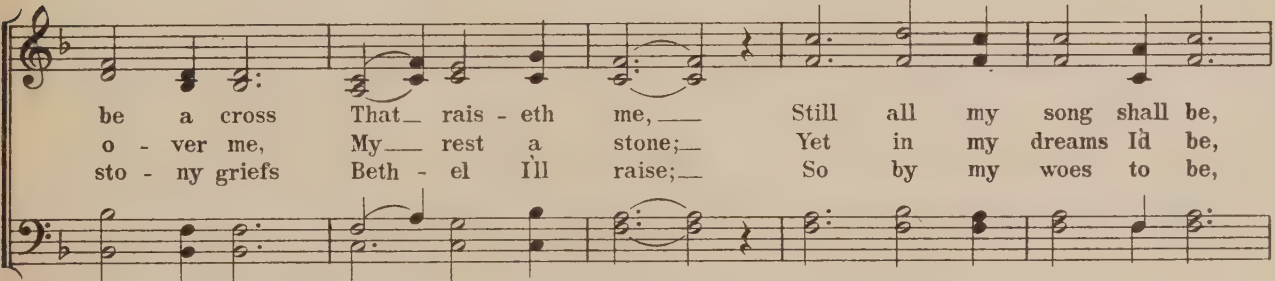
BETHANY

Nearer, My God, To Thee

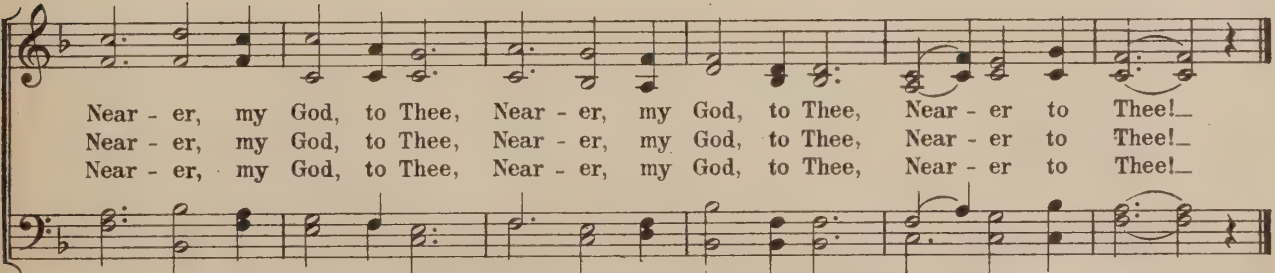
LOWELL MASON



Near - er, my God, to Thee, Near - er to Thee! E'en tho' it
 Tho' like the wan - der - er, The sun gone down, Dark - ness be
 Then with my wak - ing tho'th Bright with Thy praise, Out of my



be a cross That rais - eth me, Still all my song shall be,
 o - ver me, My rest a stone; Yet in my dreams I'd be,
 sto - ny griefs Beth - el I'll raise; So by my woes to be,



Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee!

O Paradise!

PARADISE

J. BARNBY

mf $\text{♩} = 92$

O Par - a - dise! O Par - a - dise! Who doth not crave for rest?
O Par - a - dise! O Par - a - dise! The world is grow - ing old;
O Par - a - dise! O Par - a - dise! We long to sin no more,

Who would not seek the hap - py land Where they that loved are blest;
Who would not be at rest and free Where love is nev - er cold;
We long to be as pure on earth As on thy spot - less shore;

Where loy - al hearts and true,

Where loy - al hearts and true, Stand ev - er in the light,

p

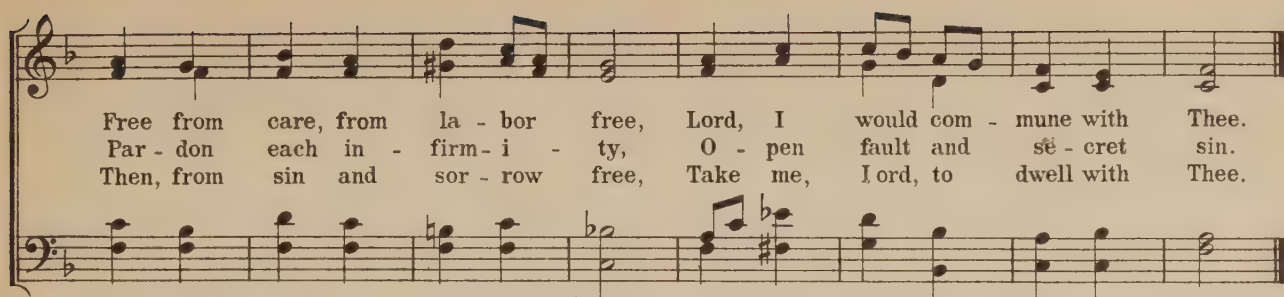
All rap - ture, thro' and thro', In God's most ho - ly sight.

Softly Now The Light Of Day

WEBER

C. M. VON WEBER

Soft - ly now the light of day Fades up - on my sight a - way;
Thou, whose all - per - vad - ing eye Naught es - capes, with - out, with - in,
Soon for me the light of day Shall for - ev - er pass a - way;

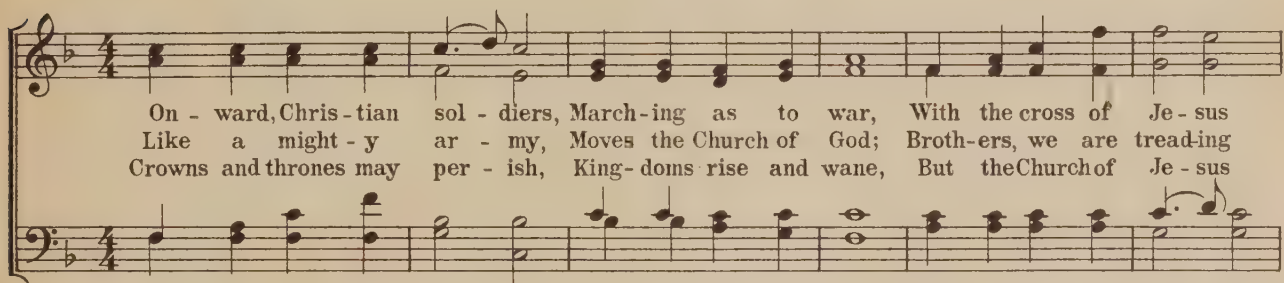


Free from care, from la - bor free, Lord, I would com - mune with Thee.
 Par - don each in - firm - i - ty, O - pen fault and se - cret sin.
 Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

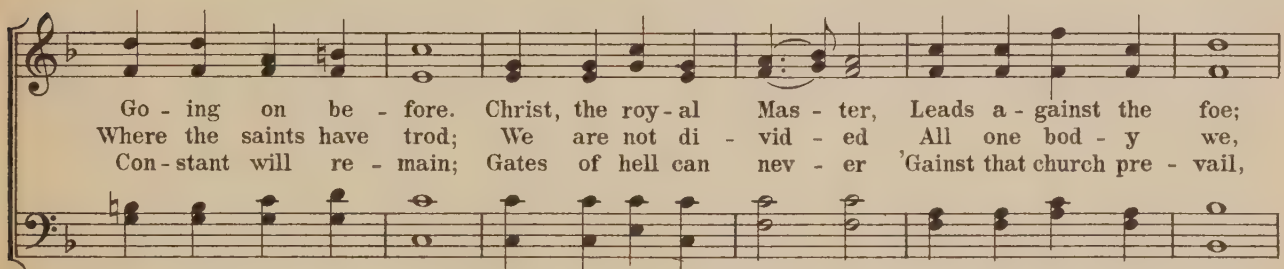
Onward, Christian Soldiers

ST. GERTRUDE

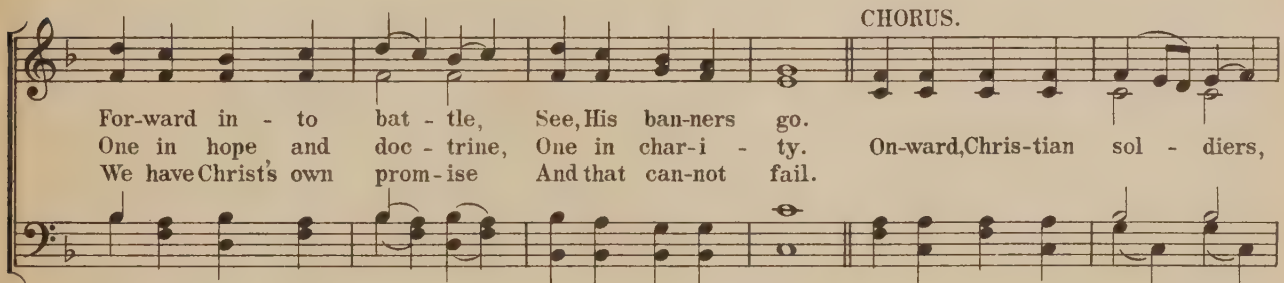
A. S. SULLIVAN



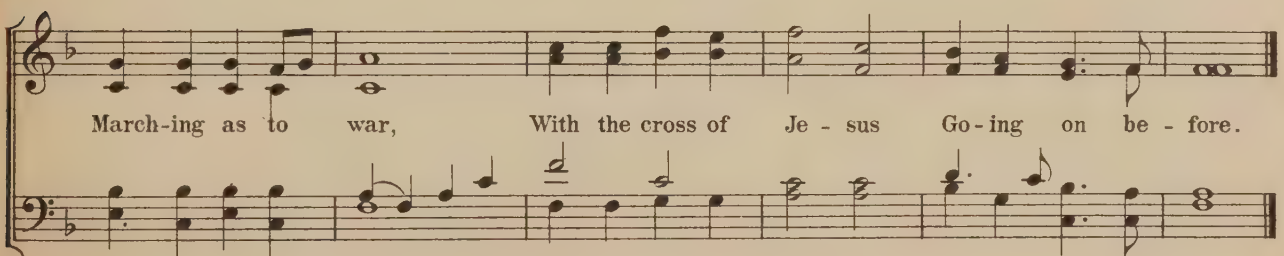
On - ward, Chris - tian sol - diers, March - ing as to war, With the cross of Je - sus
 Like a might - y ar - my, Moves the Church of God; Broth - ers, we are tread - ing
 Crowns and thrones may per - ish, King - doms rise and wane, But the Church of Je - sus



Go - ing on be - fore. Christ, the roy - al Mas - ter, Leads a - gainst the foe;
 Where the saints have trod; We are not di - vid - ed All one bod - y we,
 Con - stant will re - main; Gates of hell can nev - er 'Gainst that church pre - vail,



CHORUS.
 For - ward in - to bat - tle, See, His ban - ners go.
 One in hope and doc - trine, One in char - i - ty. On - ward, Chris - tian sol - diers,
 We have Christ's own prom - ise And that can - not fail.



March - ing as to war, With the cross of Je - sus Go - ing on be - fore.

O Jesus, Thou Art Standing

ST. EDITH

JUSTIN H. KNECHT

1. O Je - sus, Thou art stand - ing Out - side the fast - closed door,
 2. O Je - sus, Thou art knock - ing And lo! that hand is scarr'd,
 3. O Je - sus, Thou art plead - ing In ac - cents meek and low,

In low - ly pa - tience wait - ing To pass the thresh - old o'er;
 And thorns Thy brow en - cir - cle, And tears Thy face have marr'd.
 "I died for you, My chil - dren, And will ye treat me so?"

We bear the name of Chris - tians, His name and sign we bear:
 O love that pass - eth know - ledge, So pa - tient - ly to wait!
 O Lord, with shame and sor - row We o - pen now the door,

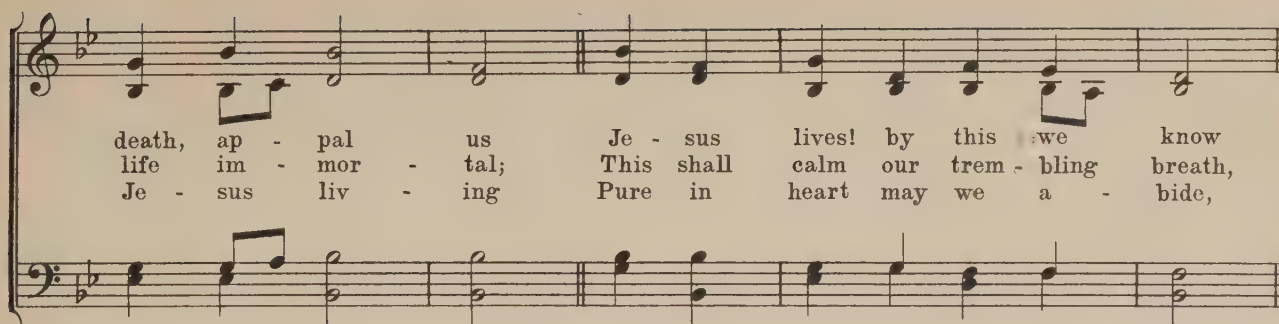
O shame, thrice shame up - on us, To keep Him stand - ing there!
 O sin that hath no e - qual, So fast to bar the gate!
 Dear Sav - iour, en - ter, en - ter, And leave us nev - er - more.

Jesus Lives!

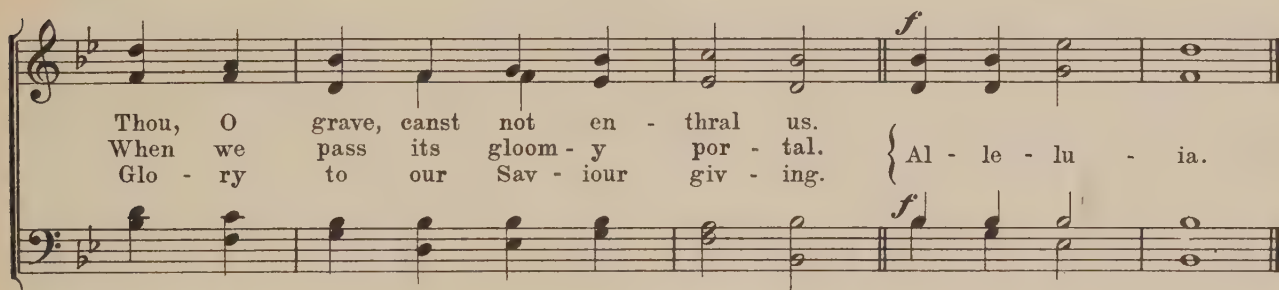
ST. ALBINUS

H. J. GAUNTLETT

1. Je - sus lives! Thy ter - rors now, Can no long - er,
 2. Je - sus lives! hence - forth is death But the gate of
 3. Je - sus lives! for us He died; Then a - lone to



death, ap - pal us Je - sus lives! by this we know
 life im - mor - tal; This shall calm our trem - bling breath,
 Je - sus liv - ing Pure in heart may we a - bide,

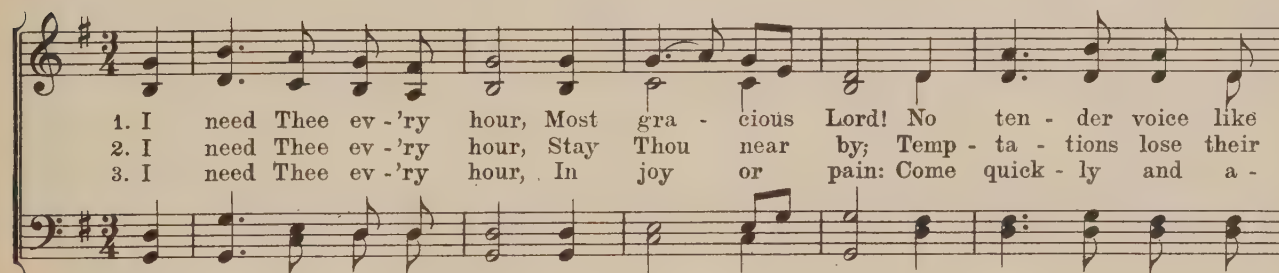


Thou, O grave, canst not en - thral us.
 When we pass its gloom - y por - tal. { Al - le - lu - ia.
 Glo - ry to our Sav - iour giv - ing.

I Need Thee Every Hour

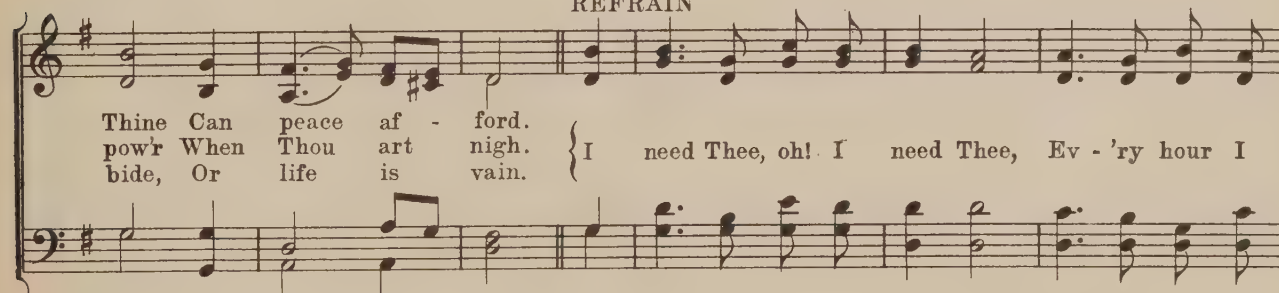
NEED

ROBERT LOWRY

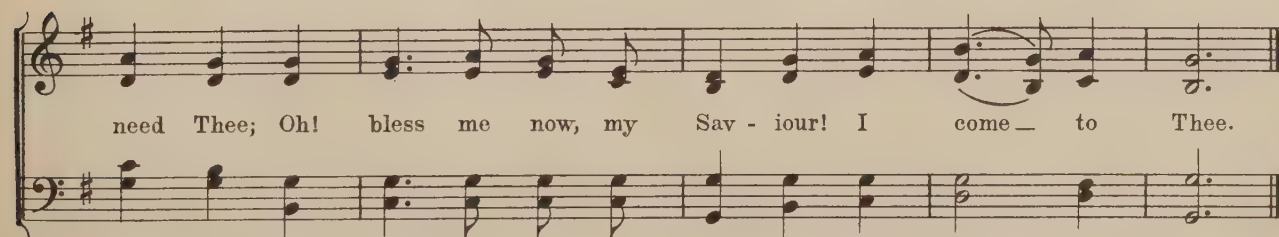


1. I need Thee ev - 'ry hour, Most gra - cious Lord! No ten - der voice like
 2. I need Thee ev - 'ry hour, Stay Thou near by; Temp - ta - tions lose their
 3. I need Thee ev - 'ry hour, In joy or pain: Come quick - ly and a -

REFRAIN



Thine Can peace af - ford.
 pow'r When Thou art nigh. { I need Thee, oh! I need Thee, Ev - 'ry hour I
 bide, Or life is vain.



need Thee; Oh! bless me now, my Sav - iour! I come - to Thee.

The Ninety And Nine

E.C. CLEPHANE

IRA D. SANKEY

There were nine-ty and nine, that safe - ly lay In the shel - ter — of the fold,
 "Lord, — Thou hast here Thy nine-ty and nine, Are they not e - nough for Thee?"
 But — none of the ran - somed ev - er knew How deep were the wa - ters cross'ed;

But — one — was out on the hills a - way, Far — off from the gates — of gold —
 But the Shep-herd made an - swer: "This of mine Has — wan-dered a - way — from me,
 Nor how dark was the night that the Lord passed thro' Ere He found His sheep that was lost.

A — way on the moun - tains wild and bare, A — way from the ten - der
 And al - though the road be rough and steep, I go to the des - ert to
 Out in the des-ert He heard its cry Sick — and help-less, and

Shep - herd's care, A - way from the ten - der Shep - herd's care.
 find — my sheep, I go to the des - ert to find — my sheep?"
 read - y to die, Sick — and help-less, and read - y to die.

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Renewal. Used by permission

Pleyel's Hymn.

IGNAZ PLEYEL.

Gra-cious Spir - it, Love di - vine, Let Thy light with - in me shine;
 Life and peace to me im - part, Seal sal - va - tion on my heart:
 Let me nev - er from Thee stray, Keep me in the nar - row way;

All my guilt - y fears re - move, Fill me with Thy heav'n - ly love.
 Breathe Thy self in - to my breast, Earn - est of im - mor - tal - rest.
 Fill my soul with joy di - vine; Keep me, Lord, for - ev - er - Thine.

A Mighty Fortress Is Our God

MARTIN LUTHER

A might - y fort - ress is our God, A bul - wark nev - er fail - ing;
 Did we in our own strength con - fide, Our striv - ing would be los - ing;
 And though this world, with dev - ils filled, Should threat - en to un - do - us;

Our Help - er He, a - mid the flood Of mor - tal ills pre - vail - ing.
 Were not the right man - on - our side, The man of God's own choos - ing.
 We will not fear, for God hath willed His truth to tri - umph through us.

For still our an - cient foe Doth seek to work us woe; His craft and pow'r are great,
 Dost ask who that may be? Christ Je - sus, it is He; Lord Sab - aoth is His name,
 The prince of dark - ness grim, - We trem - ble not for him; His rage we can en - dure,

And armed with cru - el hate, On earth is not his e - qual.
 From age to age the same, And He must win the bat - tle.
 For lo! his doom is sure, - One lit - tle word shall fell him.

Lead, Kindly Light

LUX BENIGNA

Rev. J. B. DYKES

Lead, Kind - ly Light, a - mid then - cir - cling gloom Lead Thou me
I was not ev - er thus nor prayed that Thou Shouldst lead me
So long Thy pow'r hath bless'd me, sure it still Will lead me

on; The night is dark and I am far from home, Lead Thou me
on; I loved to choose and see my path, but now, Lead Thou me
on; O'er moor and fen, o'er crag and tor - rent, till — The night is

on. — Keep Thou my feet, I do not ask to — see
on. — I loved the gar - ish day, and, spite of — fears
gone — And with the morn those an - gel fa - ces — smile

The dis - tant scene; one step e - nough for me.
Pride ruled my will: re - mem - ber not — past years.
Which I have loved long since, and lost a - while.

OLD HUNDREDTH

Old Hundred

L. BOURGEOIS

All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice,
Know that the Lord is God in - deed; With - out our aid He did us make:
Praise God, from whom all bless - ings flow, Praise Him, all crea - tures here be - low;

Him serve with mirth, His praise forth tell, Come ye be - fore Him, and re - jice.
 We are His flock, He doth us feed, And for His sheep He doth us take.
 Praise Him a - bove, ye heav'n - ly host; Praise Fa - ther, Son, and Ho - ly Ghost.

Joy To The World

ISAAC WATTS.

G. F. HANDEL.

Joy to the world, the Lord has come; Let earth re - ceive her King. Let
 Joy to the earth, the Sav - iour reigns; Let men their songs em - ploy; While
 No more let sin and sor - row grow, Nor thorns in - fest the ground; He

ev - 'ry heart pre - pare Him room, And heav'n and na - ture sing, And
 fields and floods, rocks, hills and plains, Re - peat the sound - ing joy, Re -
 comes to make His bless - ings flow, Far as the course is found, Far

And heav'n and na - ture
 Re - peat the sound - ing
 Far as the course is

heav'n and na - ture sing, And heav'n, and heav'n and na - ture sing.
 peat the sound - ing joy, Re - peat, re - peat the sound - ing joy.
 as the course is found, Far as the course, the course is found.

sing,
 joy,
 found,

And heav'n and na - ture
 Re - peat the sound - ing
 Far as the course is

sing,
 joy,
 found,

Jesus, Lover Of My Soul

CHARLES WESLEY

S. B. MARSH

Reverently

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly,—
 2. Oth - er ref - uge have I none; Hangs my help - less soul on Thee;
 3. Plen-teous grace with Thee is found, Grace to cov - er all my sin;—

While the near - er wa - ters roll, While the tem - pest still is high,—
 Leave, ah! leave me not a - lone, Still sup - port and com - fort me!—
 Let the heal - ing streams a - bound, Make and keep me pure with - in!—

Hide me, O my Sav - iour! hide, Till the storm of life be past;
 All my trust on Thee is stayed, All my help from Thee I bring;
 Thou of life the Foun - tain art, Free - ly let me take of Thee;

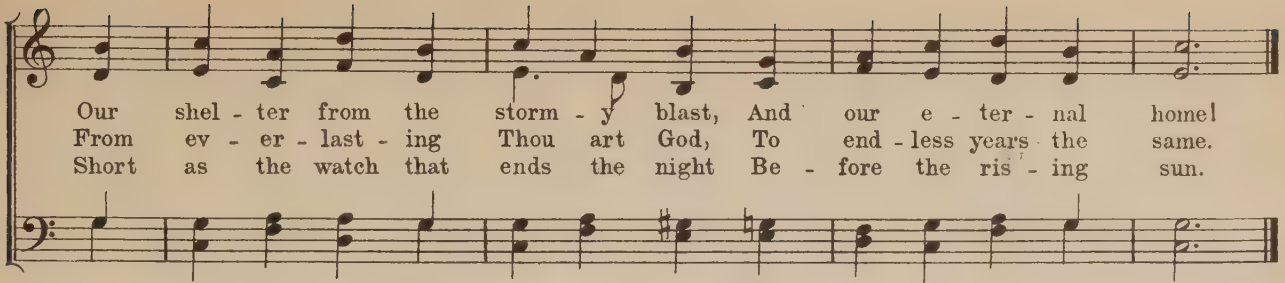
Safe in - to the ha - ven guide; Oh! re - ceive my soul at last!
 Cov - er my de - fence - less head With the shad - ow of Thy wing!
 Spring Thou up with - in my heart! Rise to all e - ter - ni - ty!—

O God, Our Help In Ages Past

ST. ANNE

WILLIAM CROFT

1. O God, our help in a - ges past, Our hope for years to come,
 2. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
 3. A thou - sand a - ges in Thy sight Are like an eve - ning gone;

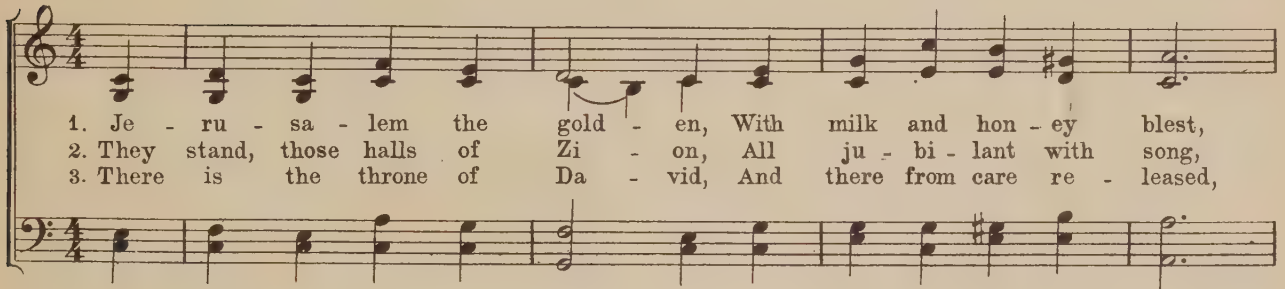


Our shel - ter from the storm - y blast, And our e - ter - nal homel
From ev - er - last - ing Thou art God, To end - less years the same.
Short as the watch that ends the night Be - fore the ris - ing sun.

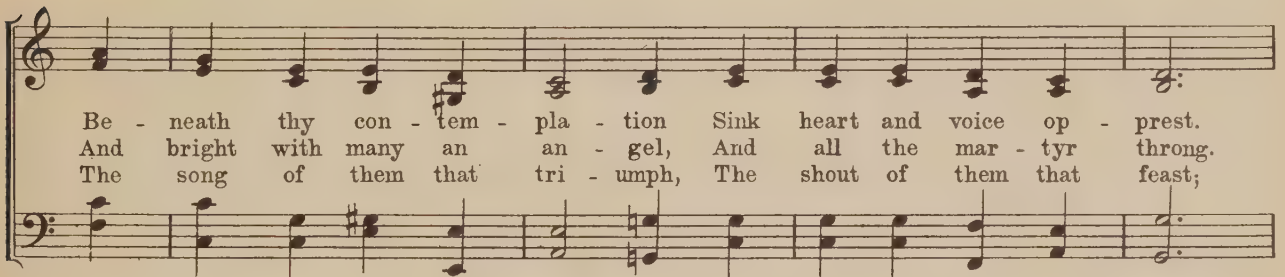
Jerusalem The Golden

EWING

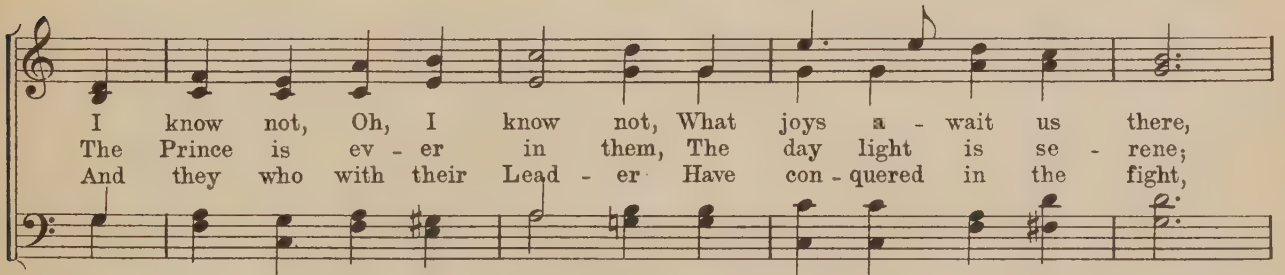
ALEX EWING



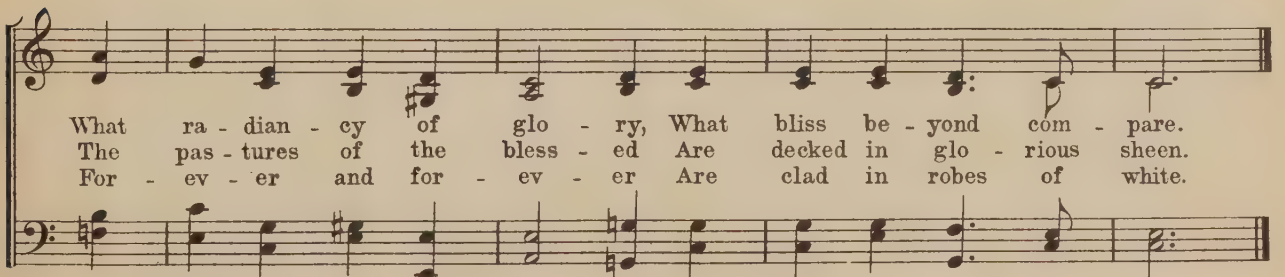
1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest,
2. They stand, those halls of Zi - on, All ju - bi - lant with song,
3. There is the throne of Da - vid, And there from care re - leased,



Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.
And bright with many an an - gel, And all the mar - tyr throng.
The song of them that tri - umph, The shout of them that feast;



I know not, Oh, I know not, What joys a - wait us there,
The Prince is ev - er in them, The day light is se - rene;
And they who with their Lead - er Have con - quered in the fight,



What ra - dian - cy of glo - ry, What bliss be - yond com - pare.
The pas - tures of the bless - ed Are decked in glo - rious sheen.
For - ev - er and for - ev - er Are clad in robes of white.

In Heavenly Love Abiding

Andante, non lento

FELIX MENDELSSOHN

p *f*

1. In heavn - ly love a - bi - ding, No change my heart shall fear, And safe in such con -
 2. Wher - ev - er He may guide me, No want shall turn me back; My Shep - herd is be -
 3. Green past - ures are be - fore me, Which yet I have not seen, Bright skies will soon be

p

fid - ing, For noth - ing chang - es here. The storm may roar with - out me
 side me, And noth - ing can I lack. His wis - dom ev - er wak - eth,
 o'er me, Where dark - est clouds have been. My hope I can - not meas - ure,

f *pp*

My heart may low be laid, But God is round a - bout me, And can I be dis -
 His sight is nev - er dim; He knows the way He tak - eth, And I will walk with
 My path to life is free, My Sav - iour has my treas - ure, And He will walk with

f *dim.* *p*

mayed? But God is round a - bout me, And can I be dis - mayed?
 Him; He knows the way He tak - eth And I will walk with Him.
 me; My Sav - iour has my treas - ure, And He will walk with me.

Holy Night! Peaceful Night!

J. MOHR

FRANZ GRUBER

1. Ho - ly night! peace - ful night! Thro' the dark - ness beams a light,
 2. Si - lent night! ho - li - est night! Dark - ness flies and all is light!
 3. Si - lent night! ho - li - est night! Guid - ing Star, O lend thy light!

Yon - der, where they sweet vig - ils keep, O'er the Babe, who in si - lent sleep,
 Shep - herds hear the an - gels sing: "Hal - le - lu - jah! hail the King!
 See the east - ern wise men bring Gifts and hom - age to our King!

Rallentando.

Rests in heav - en - ly peace, Rests in heav - en - ly peace.
 Je - sus the Sav - iour is here! Je - sus the Sav - iour is here!"
 Je - sus the Sav - iour is here! Je - sus the Sav - iour is here!—

I'm A Pilgrim

MARY S.B. DANA

1. I'm a pil - grim, and I'm a stran - ger: I can tar - ry, I can tar - ry but a night.
 2. Of that coun - try to which I'm go - ing, My Re - deem - er, my Re - deem - er is the light:
 3. There the sun - beams are ev - er shin - ing, And I'm long - ing, I am long - ing for the sight;

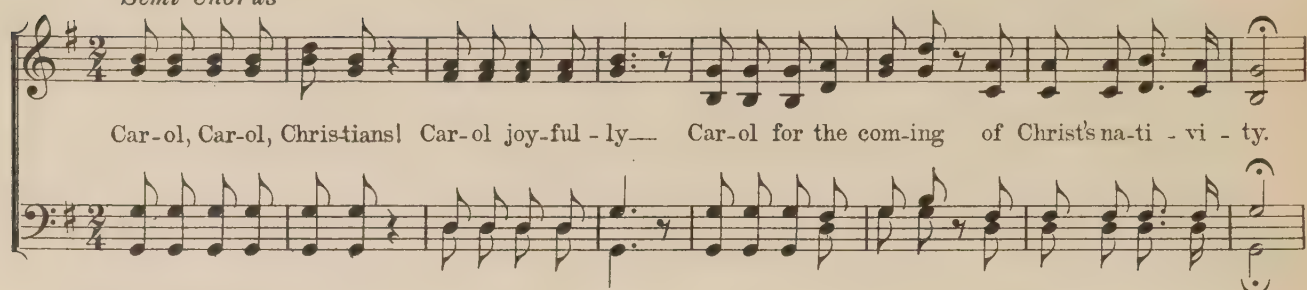
Do not de - tain me, for I am go - ing To where the streamlets are ev - er flow - ing.
 There is no sor - row, nor an - y sigh - ing, Nor an - y sin there, nor an - y dy - ing.
 With - in a coun - try, un - known and drear - y, I have been wand - ring, for - lorn and wea - ry.

Refrain

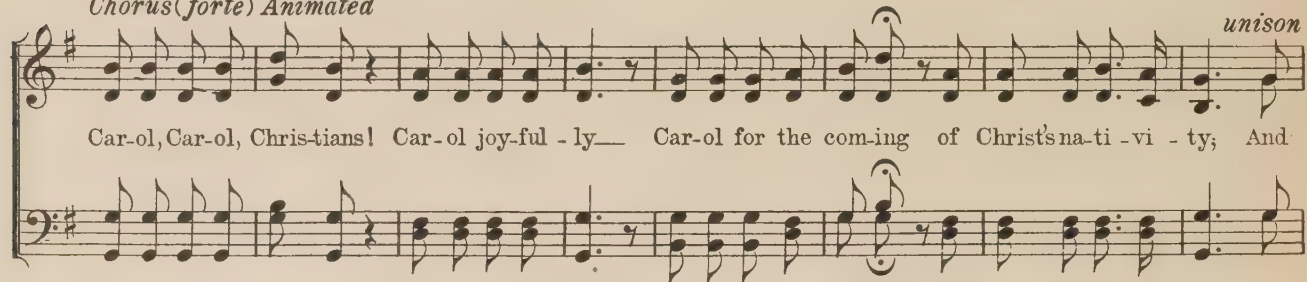
I'm a pil - grim, and I'm a stran - ger: I can tar - ry, I can tar - ry but a night.

Carol, Carol, Christians

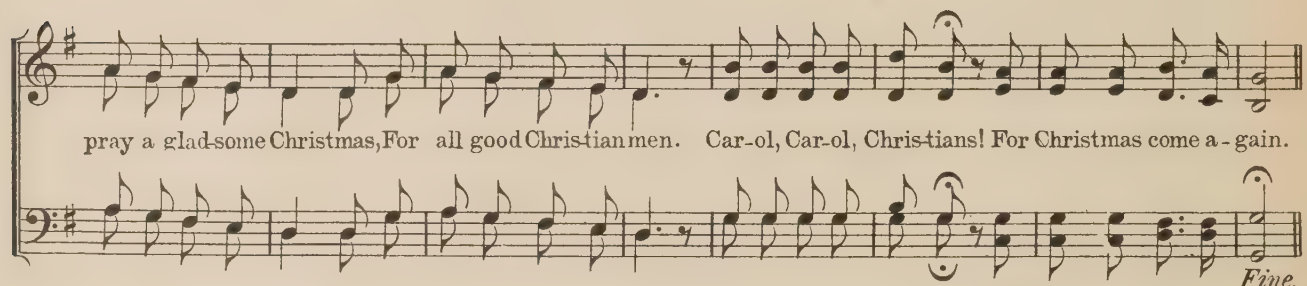
A. CLEVELAND COXE

Semi Chorus


Car-ol, Car-ol, Chris-tians! Car-ol joy-ful - ly— Car-ol for the com-ing of Christ's na-ti - vi - ty.

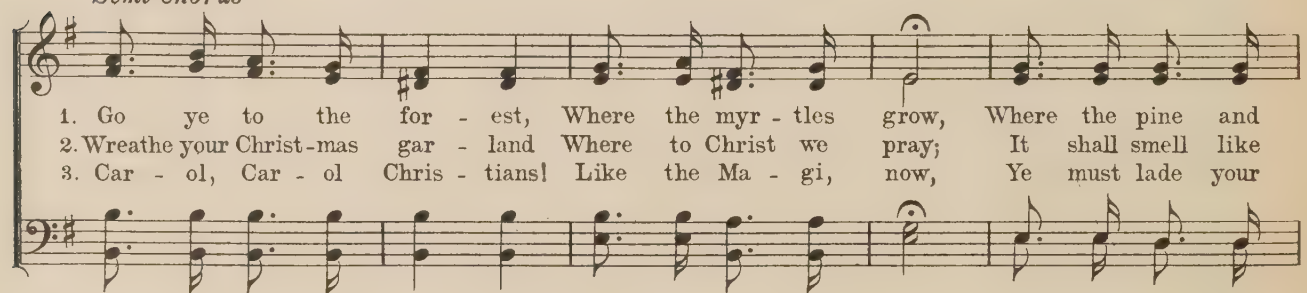
Chorus(forte) Animated


Car-ol, Car-ol, Chris-tians! Car-ol joy-ful - ly— Car-ol for the com-ing of Christ's na-ti - vi - ty; And

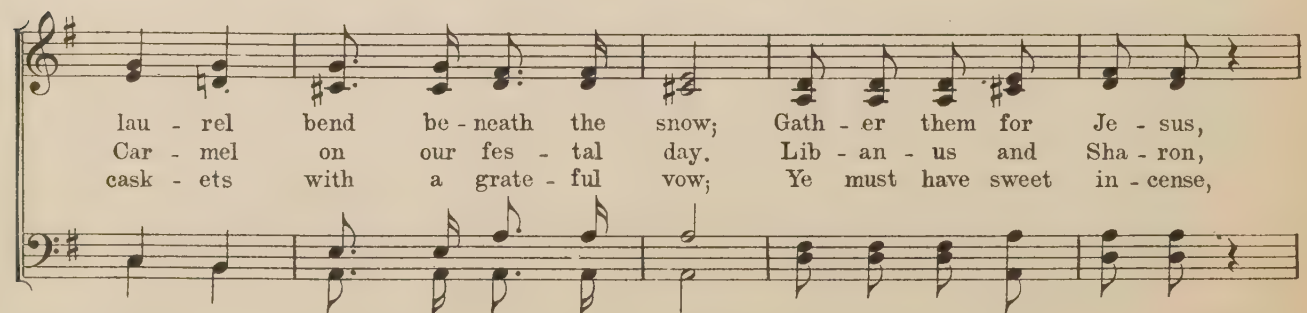


pray a glad-some Christmas, For all good Christian men. Car-ol, Car-ol, Chris-tians! For Christmas come a - gain.

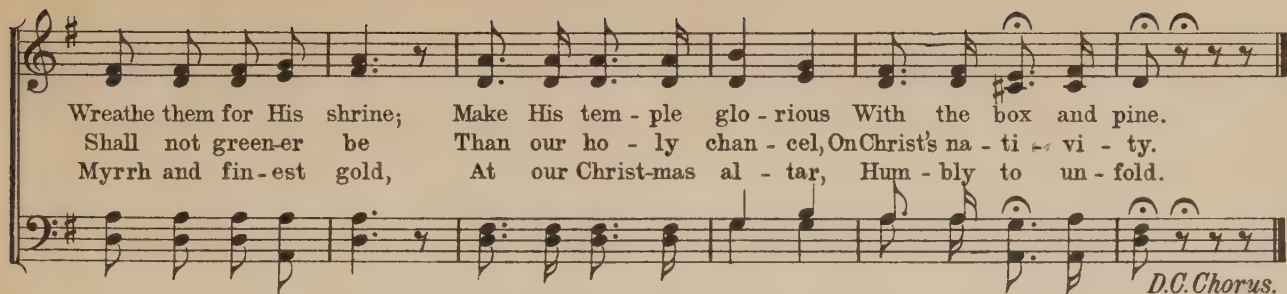
Fine.

Semi Chorus


1. Go ye to the for - est, Where the myr - tles grow, Where the pine and
2. Wreath your Christ-mas gar - land Where to Christ we pray; It shall smell like
3. Car - ol, Car - ol Chris - tians! Like the Ma - gi, now, Ye must lade your



lau - rel bend be - neath the snow; Gath - er them for Je - sus,
Car - mel on our fes - tal day. Lib - an - us and Sha - ron,
cask - ets with a grate - ful vow; Ye must have sweet in - cense,



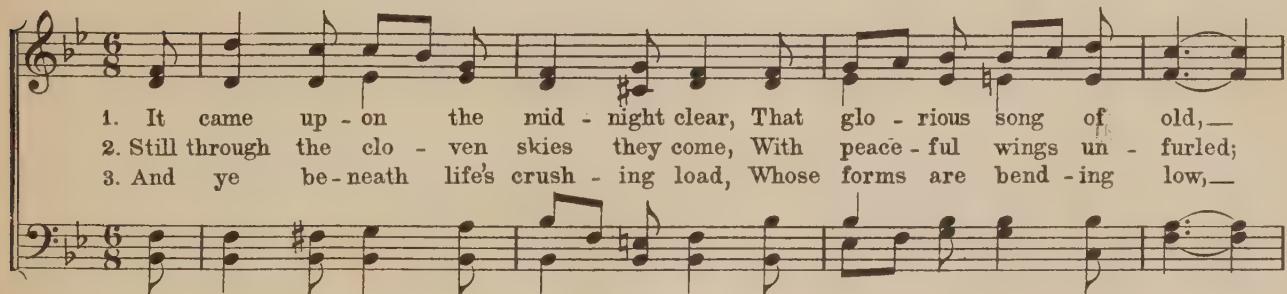
Wreathe them for His shrine; Make His tem - ple glo - rious With the box and pine.
 Shall not green - er be Than our ho - ly chan - cel, On Christ's na - ti - vi - ty.
 Myrrh and fin - est gold, At our Christ - mas al - tar, Hum - bly to un - fold.

D.C. Chorus.

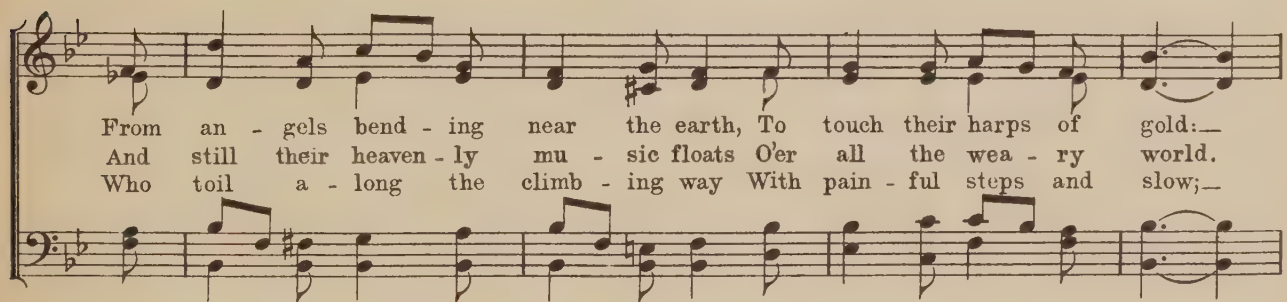
It Came Upon The Midnight Clear

CAROL

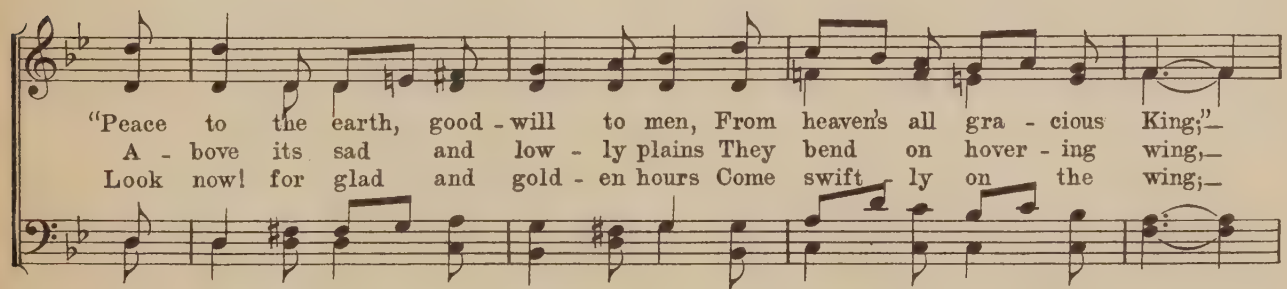
R.S. WILLIS



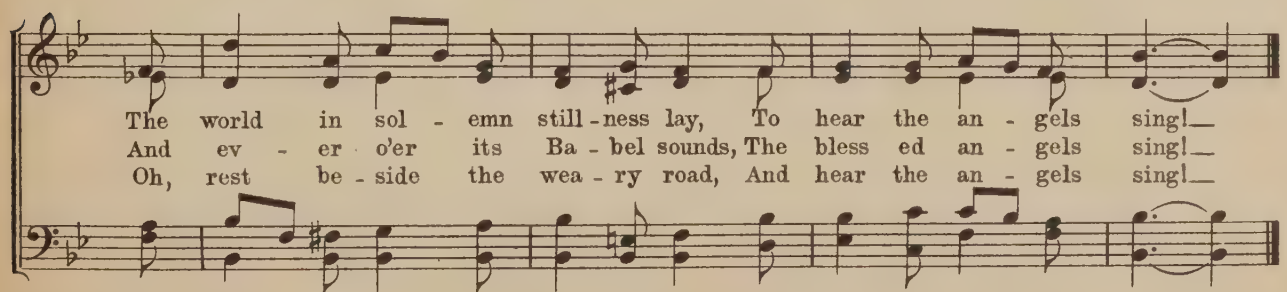
1. It came up - on the mid - night clear, That glo - rious song of old, —
 2. Still through the clo - ven skies they come, With peace - ful wings un - furled;
 3. And ye be - neath life's crush - ing load, Whose forms are bend - ing low, —



From an - gels bend - ing near the earth, To touch their harps of gold: —
 And still their heav - en - ly mu - sic floats O'er all the wea - ry world.
 Who toil a - long the climb - ing way With pain - ful steps and slow; —



"Peace to the earth, good - will to men, From heaven's all gra - cious King; —
 A - bove its sad and low - ly plains They bend on hover - ing wing, —
 Look now! for glad and gold - en hours Come swift ly on the wing; —



The world in sol - emn still - ness lay, To hear the an - gels sing! —
 And ev - er o'er its Ba - bel sounds, The bless ed an - gels sing! —
 Oh, rest be - side the wea - ry road, And hear the an - gels sing! —

How Firm A Foundation

R. KEENE

1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your
 2. Fear not, I am with thee, O, be not dis - mayed, For I am thy
 3. When thro' the deep wa - ters I call thee to go, The riv - ers of

faith in His ex - cel - lent Word! What more can He say than to
 God, I will still give thee aid: I'll strength - en thee help thee, and
 woe shall not thee o - ver - flow; For I will be with thee thy

you He hath said — You who un - to Je - sus for ref - uge have
 cause thee to stand, — Up - held by My right - eous, om - ni - po - tent
 trou - ble to bless, — And sanc - ti - fy to thee thy deep - est dis -

fled? — You who un - to Je - sus for ref - uge have fled?
 Hand, — Up - held by My right - eous, om - ni - po - tent Hand.
 tress — And sanc - ti - fy to thee thy deep - est dis - tress.

Now The Day Is Over

MERRIAL

I. BARNBY

1. Now the day is o - ver, Night is draw - ing nigh —
 2. Now the dark - ness gath - ers, Stars be - gin to peep —
 3. Je - sus, give the wea - ry, Calm and sweet re - pose,

f Shad - ows of the ev' - ning *p* Steal a - cross the sky.
 Birds and beasts and flow - ers Soon will be a - sleep.
 With Thy ten - d'rest bless - ing May our eye - lids close.

Holy! Holy! Lord God Almighty!

NICAEA

JOHN B. DYKES

1. Ho - ly, Ho - ly, Ho - ly, Lord God al - might - y!
 2. Ho - ly, Ho - ly, Ho - ly, all the saints a - dore Thee,
 3. Ho - ly, Ho - ly, Ho - ly, tho' the dark - ness hide Thee,

Ear - ly in the morn - ing our song shall rise to Thee;
 Cast - ing down their gold - en crowns a - round the glass - y sea;
 Tho' the eye of sin - ful man Thy glo - ry may not see;

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y!
 Cher - u - bim and Ser - a - phim fall - ing down be - fore Thee,
 On - ly Thou art Ho - ly there is none be - side Thee,

God in three Per - sons, bless - ed Trin - i - ty!
 Which wert and art, and ev - er - more shall be.
 Per - feet in pow'r, in love, and pur - i - ty.

Heav'n Is My Home

A. SULLIVAN

mf

1. I'm but a strang - er here, Heav'n is my home;
 2. What though the tem - pest rage, Heav'n is my home;
 3. There - fore, I mur - mur not, Heav'n is my home;

p *cresc.*

Earth is a des - ert drear, Heav'n is my home.
 Short is my pil - gri - mage, Heav'n is my home.
 What - e'er my earth - ly lot, Heav'n is my home.

p

Dan - ger and sor - row stand Round me on ev' - ry hand,
 And time's wild wint - 'ry blast Soon will be ov - er past,
 And I shall sure - ly stand There, at my Lord's right hand;

cresc. *f*

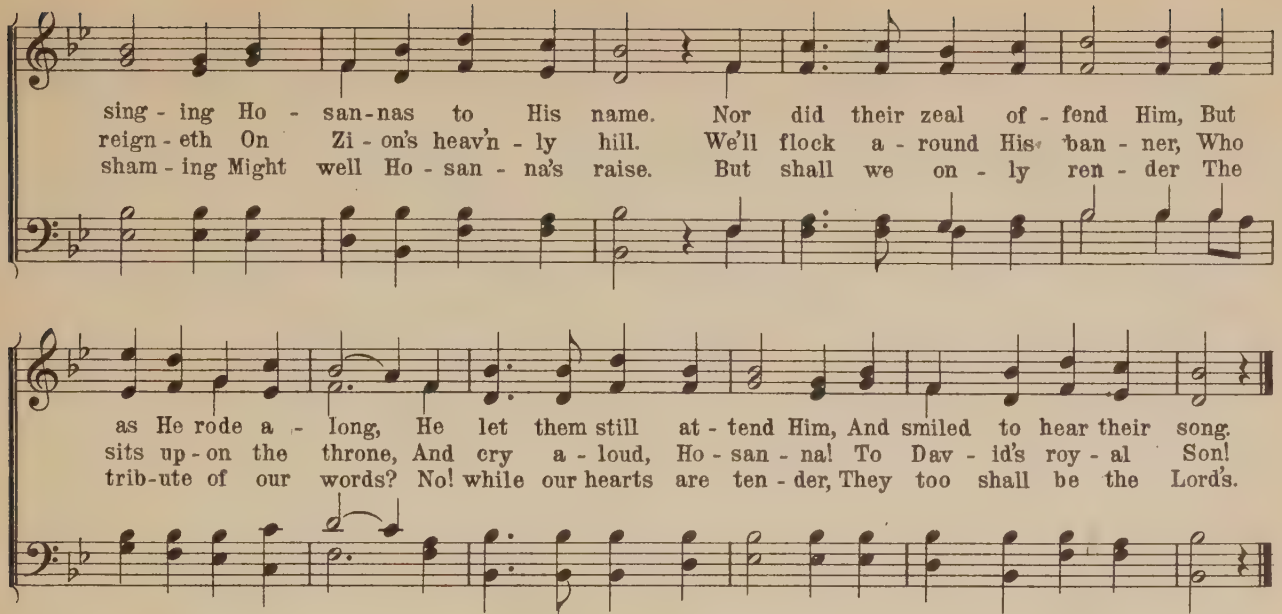
Heav'n is my Fa - ther - land, — Heav'n is my home.
 I shall reach home at last, — Heav'n is my home.
 Heav'n is my Fa - ther - land, — Heav'n is my home.

Children's Hosanna

JOHN KING

GEO. J. WEBB

1. When His sal - va - tion bring - ing, To Zi - on Je - sus came, The chil - dren all stood
 2. And since the Lord re - tain - eth His love for chil - dren still — Tho' now as King he
 3. For should we fail pro - claim - ing Our great Re - deem - ers praise, The stones, our si - lence



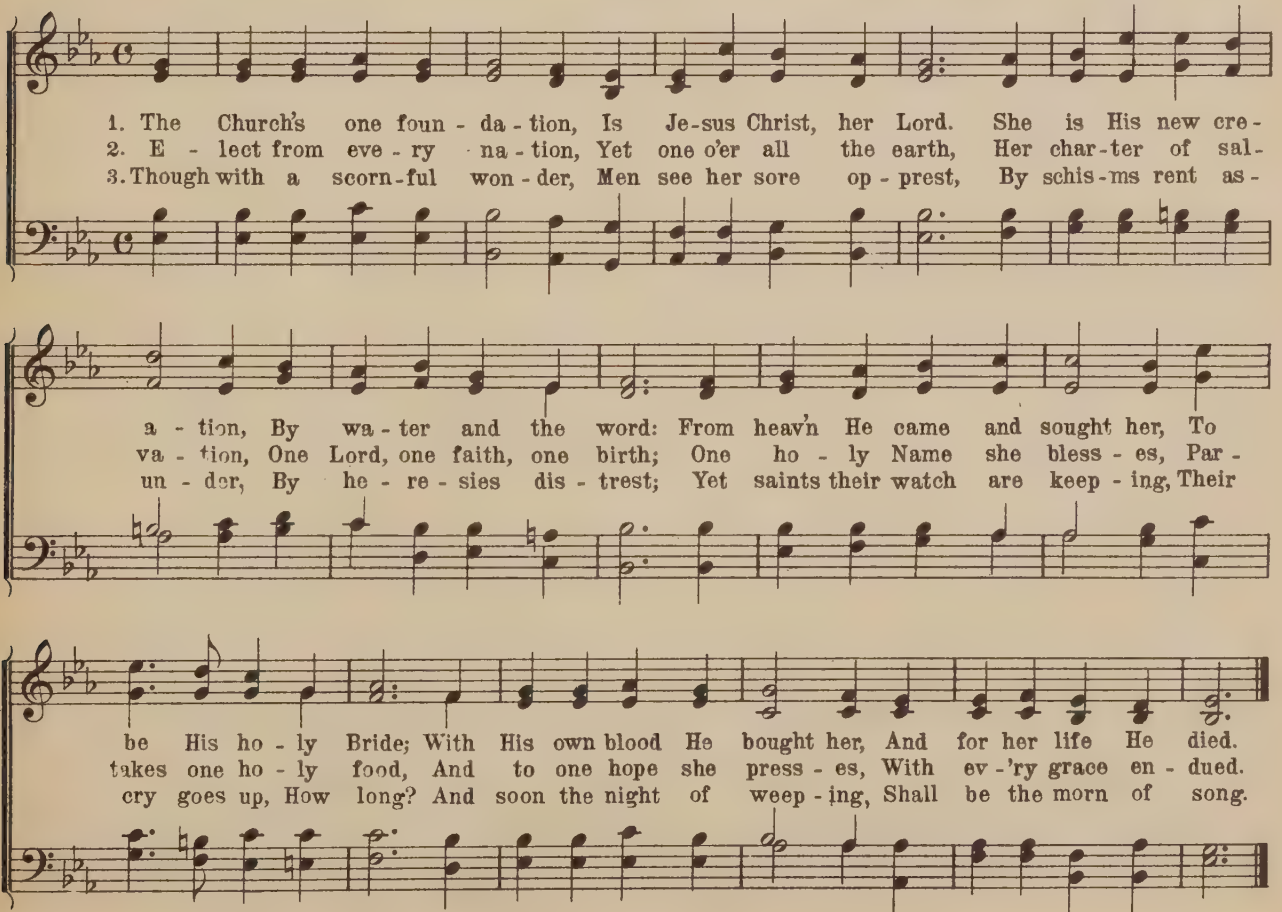
sing - ing Ho - san - nas to His name. Nor did their zeal of - fend Him, But
 reign - eth On Zi - on's heav'n - ly hill. We'll flock a - round His ban - ner, Who
 sham - ing Might well Ho - san - na's raise. But shall we on - ly ren - der The

as He rode a - long, He let them still at - tend Him, And smiled to hear their song;
 sits up - on the throne, And cry a - loud, Ho - san - na! To Dav - id's roy - al Son!
 trib - ute of our words? No! while our hearts are ten - der, They too shall be the Lords.

The Church's One Foundation

SAMUEL I. STONE

S. S. WESLEY



1. The Church's one foun - da - tion, Is Je - sus Christ, her Lord. She is His new cre -
 2. E - lect from eve - ry na - tion, Yet one o'er all the earth, Her char - ter of sal -
 3. Though with a scorn - ful won - der, Men see her sore op - prest, By schis - ms rent as -

a - tion, By wa - ter and the word: From heav'n He came and sought her, To
 va - tion, One Lord, one faith, one birth; One ho - ly Name she bless - es, Par -
 un - der, By he - re - sies dis - trest; Yet saints their watch are keep - ing, Their

be His ho - ly Bride; With His own blood He bought her, And for her life He died.
 takes one ho - ly food, And to one hope she press - es, With ev - ry grace en - dued.
 cry goes up, How long? And soon the night of weep - ing, Shall be the morn of song.

Hark! The Herald Angels Sing

MENDELSSOHN

F. MENDELSSOHN

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and
 2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last - ing Lord; Late in time be -
 3. Hail! the heav'n-born Prince of peace! Hail! the Son of Right-eous-ness! Light and life to

mer - cy mild, God and sin - ners re - con-ciled." Joy - ful, all ye na-tions rise,
 hold him come, Off - spring of the fav-ored one. Veil'd in flesh, the God-head see;
 all he brings, Ris'n with heal - ing, in his wings. Mild he lays his glo - ry by,

Join the tri - umph of the skies; With th'an-gel - ic host pro-claim, "Christ is born in
 Hail th'in - car - nate De - i - ty: Pleased, as man, with men to dwell, Je - sus, our Im -
 Born that man no more may die: Born to raise the sons of earth, Born to give them

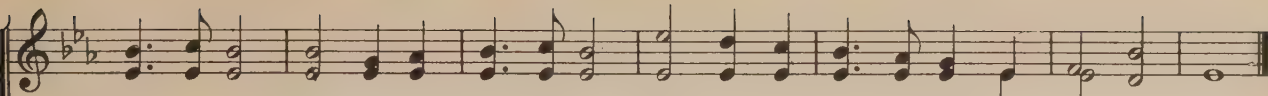
Beth - le - hem" } Hark! the her - ald an - gels sing, "Glo - ry to the new-born King!"
 man - u - ell }
 se - cond birth.

My Faith Looks Up To Thee

OLIVET

LOWELL MASON

1. My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav - iour di - vine! Now hear me
 2. May Thy rich grace im-part Strength to my faint - ing heart, My zeal in - spire! As Thou hast
 3. While life's dark maze I tread, And griefs a - round me spread, Be Thou my Guide; Bid dark-ness




while I pray; Take all my guilt a-way; Oh, let me from this day Be whol - ly Thine!
 died for me, 'Oh, may my love to Thee Pure, warm, and chang-less be A liv - ing fire!
 turn to day, Wipe sor-rows tears a-way, Nor let me ev - er stray From Thee a - side.

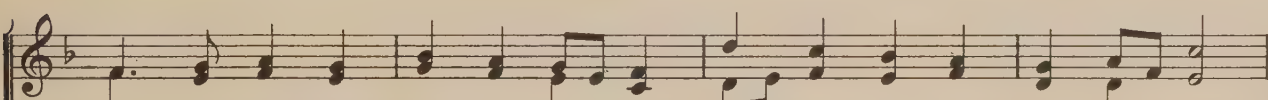
Glorious Things Of Thee Are Spoken

AUSTRIA

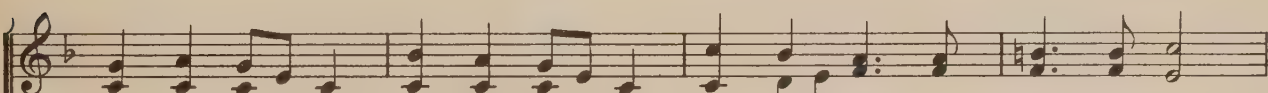
JOSEPH HAYDN




1. Glo - rious things of thee are spo - ken, Zi - on, cit - y of our God;
 2. See, the streams of liv - ing wa - ters, Spring - ing from e - ter - nal love,
 3. Round each hab - i - ta - tion hov - 'ring, See the cloud and fire ap - pear



He, whose word can - not be bro - ken, Form'd thee for His own a - bode;
 Well sup - ply thy sons and daugh - ters, And all fear of want re - move.
 For a glo - ry and a cov - 'ring, Show - ing that the Lord is near;



On the Rock of A - ges found - ed, What can shake thy sure re - pose?
 Who can faint while such a riv - er Ev - er flows their thirst t'as - suage?
 Thus de - riv - ing from their ban - ner, Light by night, and shade by day.



With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.
 Grace which, like the Lord, the giv - er, Nev - er fails from age to age.
 Safe they feed up - on the man - na Which He gives them when they pray.

Cradle Hymn

ISAAC WATTS

J. J. ROUSSEAU

1. Hush, my babe, lie still and slumber, Ho - ly an - gels guard thy bed.
 2. Soft and ea - sy is thy era - dle, Coarse and hard thy Sa - viour lay.
 3. Hush, my child, I did not chide thee, Though my song may seem so hard:

Heav'n - ly bless - ings with - out num - ber, Gent - ly fall - ing on thy head.
 When His birth place was a sta - ble And his soft - est bed was hay.
 'Tis thy moth - er sits be - side thee, And her arms shall be thy guard,

How much bet - ter thou'rt at - tend - ed, Than the Son of God could be;
 Oh, to tell the won - drous sto - ry, How his foes a - bus'd their King;
 May'st thou learn to know and fear Him, Love and serve Him all thy days;

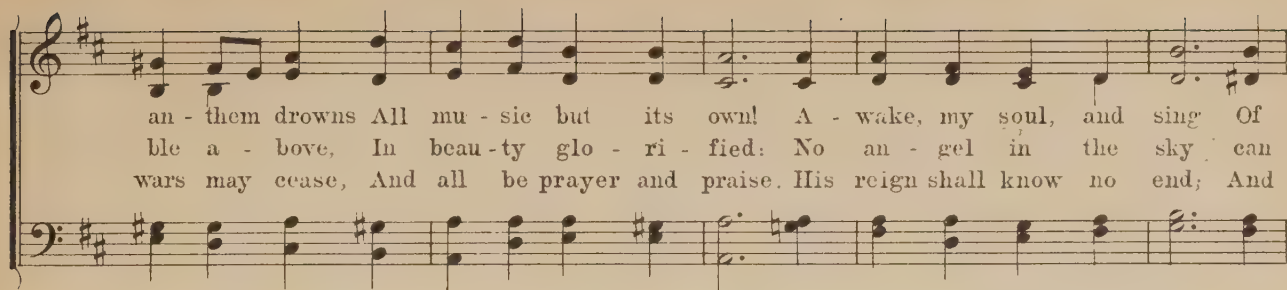
When from heav - en He de - scend - ed, And be - came a child like thee.
 How they killed the Lord of glo - ry, Makes me an - gry while I sing.
 Then to dwell for - ev - er near Him, Tell his love and sing His praise.

Crown Him With Many Crowns

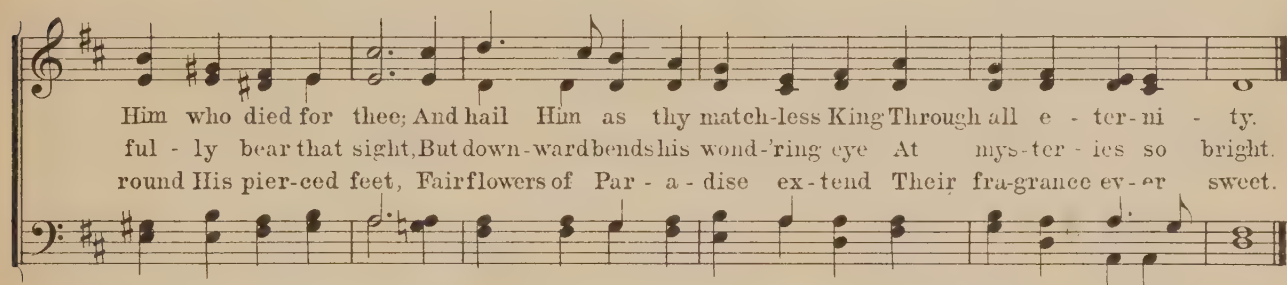
DIADEMATA

M. BRIDGES

1. Crown Him with ma - ny crowns, The Lamb up - on His throne. Hark! how the heavenly
 2. Crown Him the Lord of love! Be - hold His hands and side, Those wounds, yet vis - i -
 3. Crown Him the Lord of Peace! Whose power a seep - tre sways In heaven and earth, that



an - them drowns All mu - sic but its own! A - wake, my soul, and sing Of
ble a - bove, In beau - ty glo - ri - fied: No an - gel in the sky can
wars may cease, And all be prayer and praise. His reign shall know no end; And

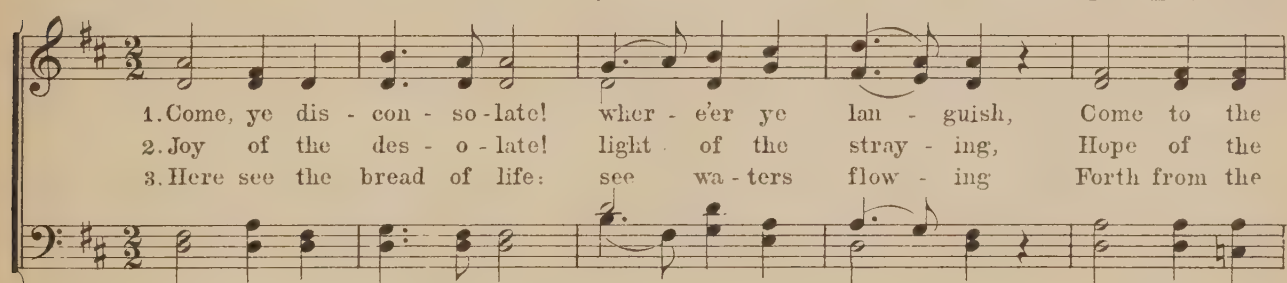


Him who died for thee; And hail Him as thy match-less King Through all e - ter - ni - ty.
ful - ly bear that sight, But down - ward bends his wond'-ring eye At mys - ter - ies so bright.
round His pier - ced feet, Fairflowers of Par - a - dise ex - tend Their frag - rance ev - er sweet.

Come, Ye Disconsolate

THOS. MOORE

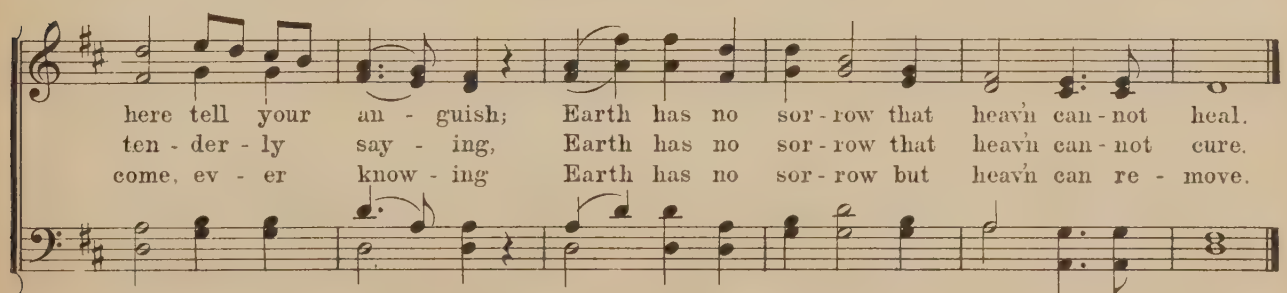
SAMUEL WEBBE



1. Come, ye dis - con - so - late! wher - e'er ye lan - guish, Come to the
2. Joy of the des - o - late! light of the stray - ing, Hope of the
3. Here see the bread of life: see wa - ters flow - ing Forth from the



mer - cy-seat, fer - vent - ly kneel: Here bring your wound - ed hearts,
pen - i - tent, fade - less and pure! Here speaks the Com - fort - er,
throne of God, pure from a - bove: Come to the feast of love;



here tell your an - guish; Earth has no sor - row that heav'n can - not heal.
ten - der - ly say - ing, Earth has no sor - row that heav'n can - not cure.
come, ev - er know - ing Earth has no sor - row but heav'n can re - move.

From Greenland's Icy Mountains

MISSIONARY

LOWELL MASON

1. From Green-land's i - cy moun-tains, From In-dia's cor-al strand,
 2. What though the spi-cy breez-es Blow soft o'er Cey-lon's isle;
 3. Shall we, whose souls are light-ed With wis-dom from on high,

Where Af-ric's sun-ny foun-tains Roll down their gold-en sand;
 Though ev'-ry pros-pect pleas-es, And on-ly man is vile;
 Shall we to men be-night-ed The lamp of life de-ny?

From many an an-cient riv-er, From many a palm-y plain,
 In vain with lav-ish kind-ness, The gifts of God are strewn:
 Sal-va-tion! Oh! sal-va-tion! The joy-ful sound pro-claim,

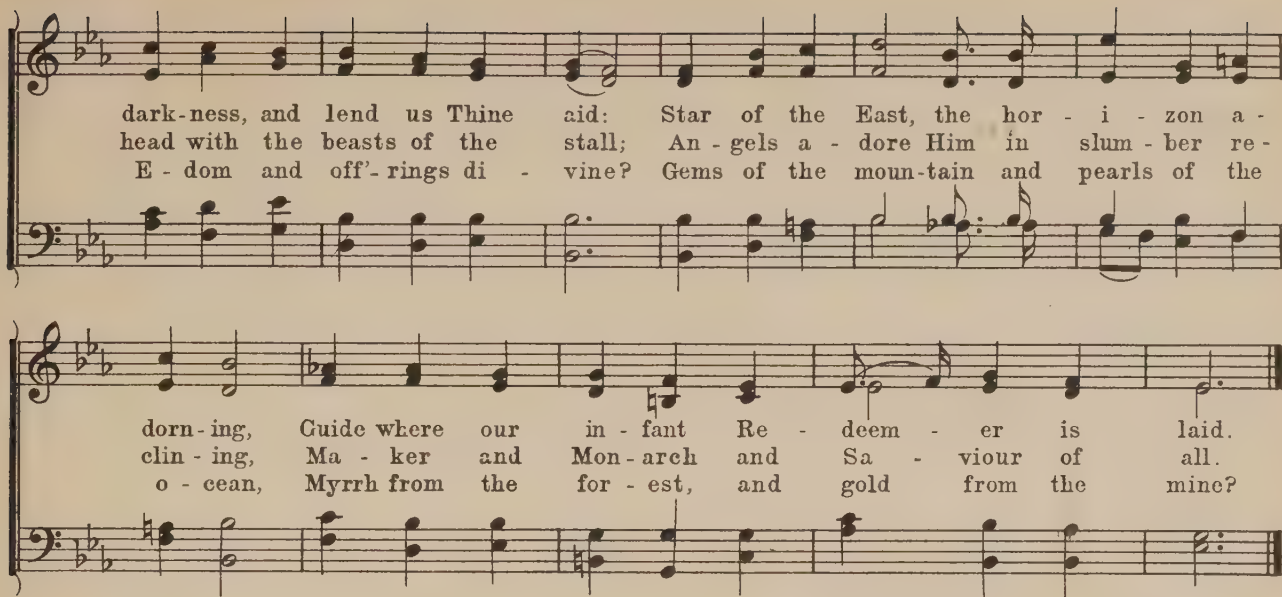
They call us to de-liv-er Their land from er-rors chain.
 The hea-then, in his blind-ness, Bows down to wood and stone.
 Till earth's re-mot-est na-tion Has learned Mes-si-ah's name.

Brightest And Best

REGINALD HEBER

SAMUEL WEBBE

1. Bright-est and best of the sons of the morn-ing, Dawn on our
 2. Cold on His cra-dle the dew-drops are shin-ing, Low lies His
 3. Say, shall we yield Him, in cost-ly de-vo-tion O-dors of

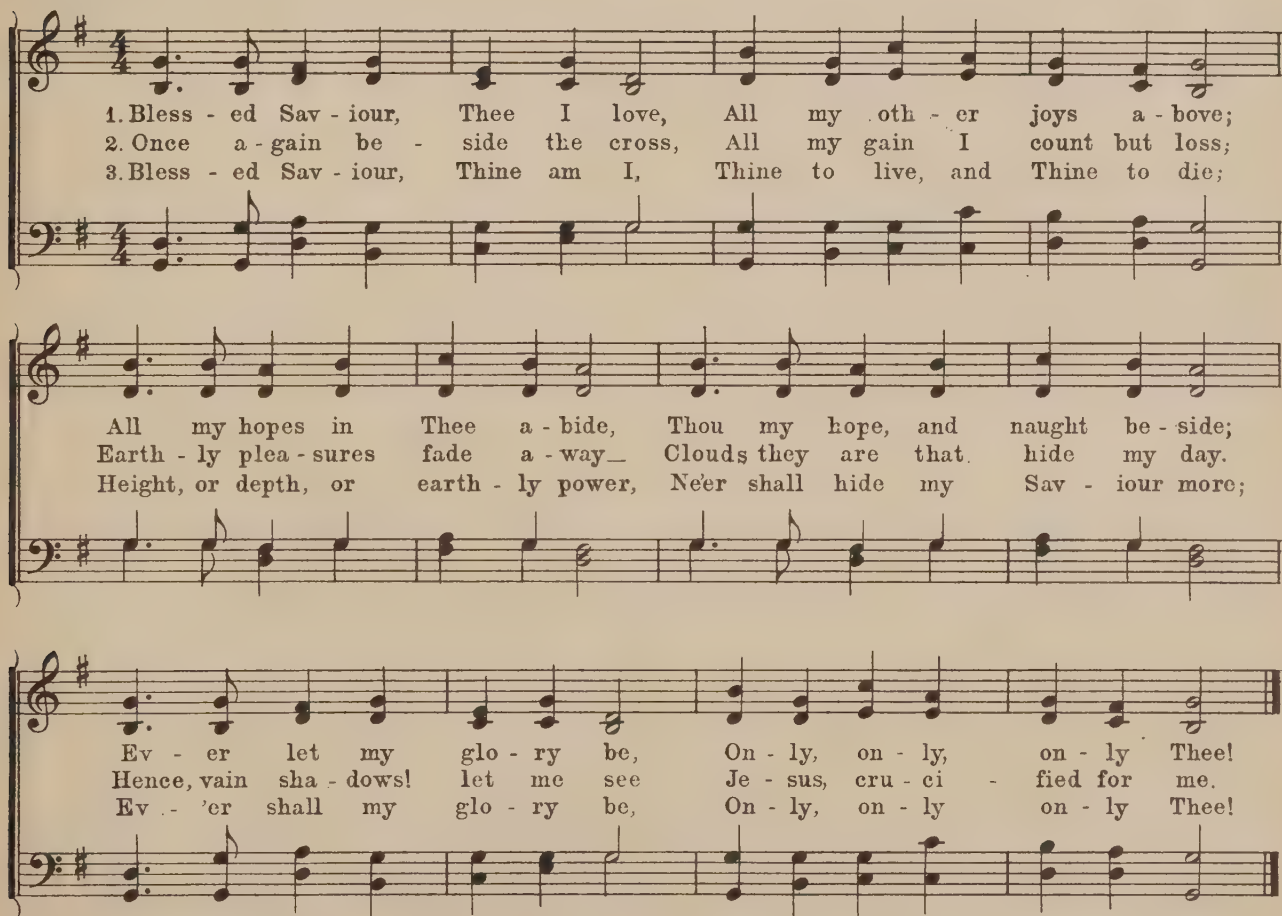


dark-ness, and lend us Thine aid: Star of the East, the hor - i - zon a -
head with the beasts of the stall; An - gels a - dore Him in slum - ber re -
E - dom and off' - rings di - vine? Gems of the moun - tain and pearls of the

dorn - ing, Guide where our in - fant Re - deem - er is laid.
clin - ing, Ma - ker and Mon - arch and Sa - viour of all.
o - cean, Myrrh from the for - est, and gold from the mine?

Blessed Saviour, Thee I Love

GEORGE DUFFIELD



1. Bless - ed Sav - iour, Thee I love, All my oth - er joys a - bove;
2. Once a - gain be - side the cross, All my gain I count but loss;
3. Bless - ed Sav - iour, Thine am I, Thine to live, and Thine to die;

All my hopes in Thee a - bide, Thou my hope, and naught be - side;
Earth - ly plea - sures fade a - way_ Clouds they are that hide my day.
Height, or depth, or earth - ly power, Neer shall hide my Sav - iour more;

Ev - er let my glo - ry be, On - ly, on - ly, on - ly Thee!
Hence, vain sha - dows! let me see Je - sus, cru - ci - fied for me.
Ev - 'er shall my glo - ry be, On - ly, on - ly on - ly Thee!

In The Sweet By And By

S. FILLMORE BENNET

JOSEPH P. WEBSTER

With feeling

1. There's a land that is fair - er than day, And by faith we may see it a -
 2. We shall sing on that beau - ti - ful shore The me - lo - di - ous songs of the
 3. To our boun - ti - ful Fa - ther a - bove We will of - fer the trib - ute of

far,
 blest,
 praise
 For the Fa - ther waits o - ver the way, To pre - pare us a dwell - ing place there.
 And our spir - its shall sor - row no more, Not a sigh for the bless - ings of rest.
 For the glo - ri - ous gift of His love, And the bless - ings that hal - low our days!

In the sweet by and by we shall meet on that beau - ti - ful shore!
 In the sweet by and by we shall sing on that beau - ti - ful shore!
 In the sweet by and by we shall praise on that beau - ti - ful shore!

In the sweet by and by we shall meet on that beau - ti - ful shore!
 In the sweet by and by we shall sing on that beau - ti - ful shore!
 In the sweet by and by we shall praise on that beau - ti - ful shore!

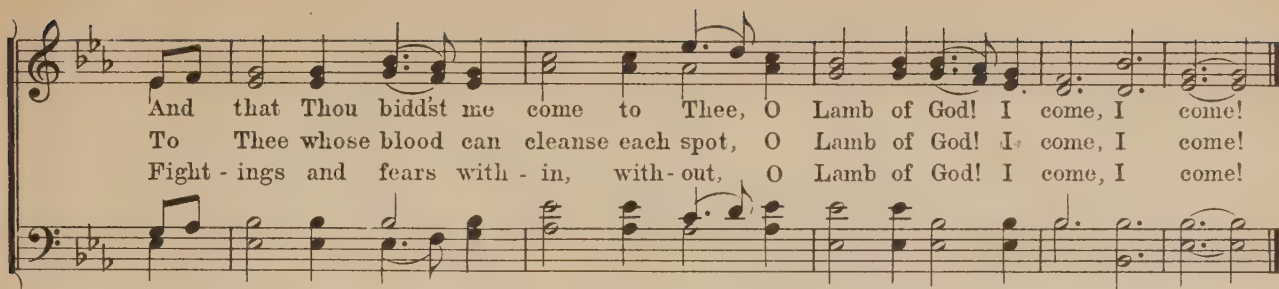
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Just As I Am

WOOLWORTH

Wm. B. BRADBURY

1. Just as I am, with - out one plea, But that Thy blood was shed for me,
 2. Just as I am, and wait - ing not To rid my soul of one dark blot,
 3. Just as I am, though tossed a - bout With many a con - flict, many a doubt.

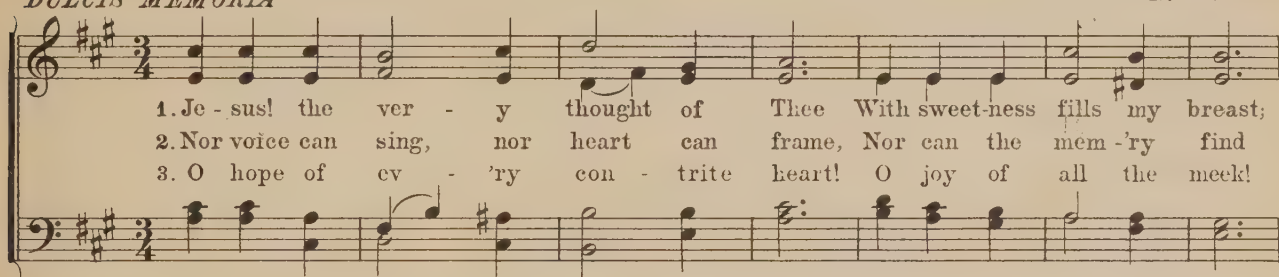


And that Thou bidd'st me come to Thee, O Lamb of God! I come, I come!
 To Thee whose blood can cleanse each spot, O Lamb of God! I come, I come!
 Fight - ings and fears with - in, with - out, O Lamb of God! I come, I come!

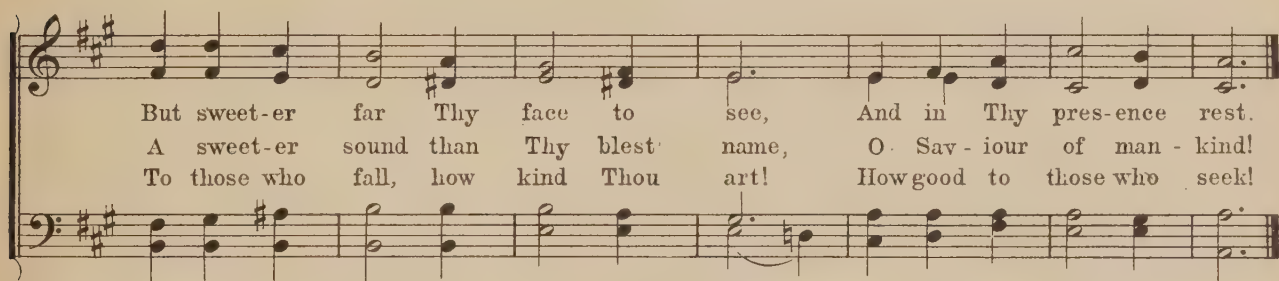
Jesus! The Very Thought Of Thee

DULCIS MEMORIA

JOHN B. DYKES



1. Je - sus! the ver - y thought of Thee With sweet-ness fills my breast;
 2. Nor voice can sing, nor heart can frame, Nor can the mem - ry find
 3. O hope of ev - 'ry con - trite heart! O joy of all the meek!

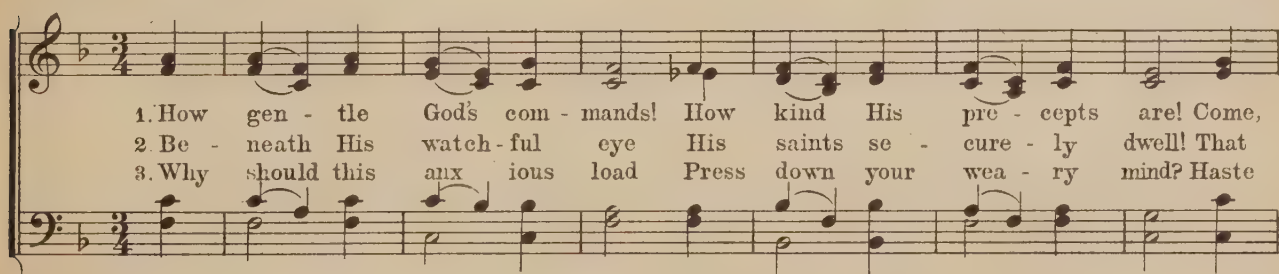


But sweet-er far Thy face to see, And in Thy pres-ence rest.
 A sweet-er sound than Thy blest name, O Sav - iour of man - kind!
 To those who fall, how kind Thou art! How good to those who seek!

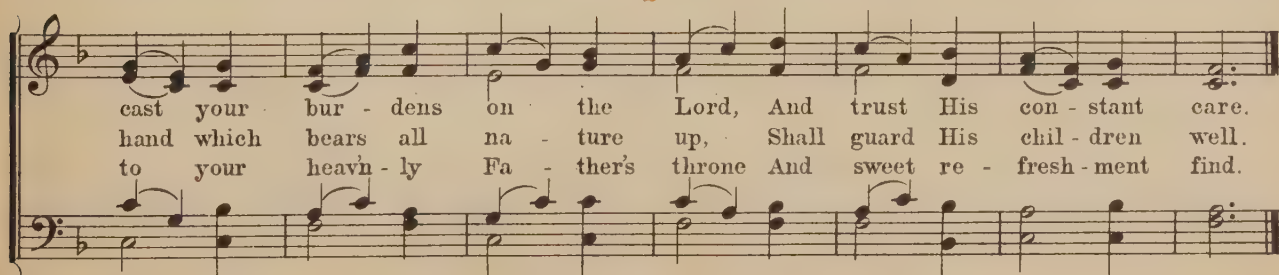
How Gentle God's Commands

PHILLIP DODDRIDGE

H. G. NÄGELI



1. How gen - tle God's com - mands! How kind His pre - cepts are! Come,
 2. Be - neath His watch - ful eye His saints se - cure - ly dwell! That
 3. Why should this anx - ious load Press down your wea - ry mind? Haste

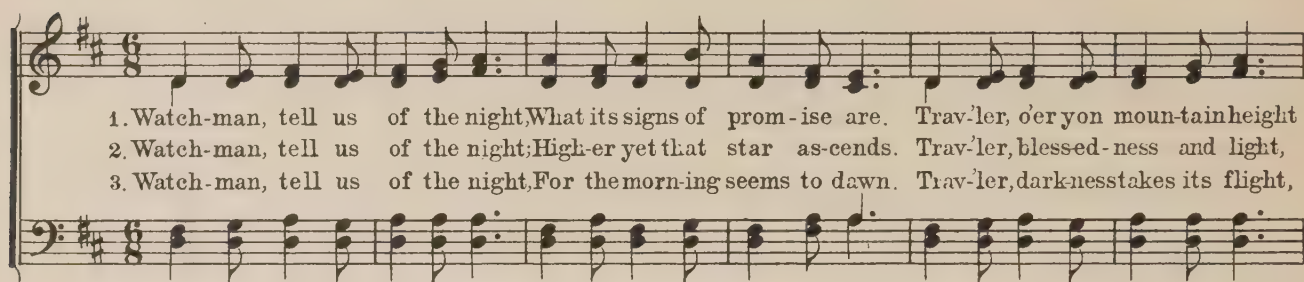


cast your bur - dens on the Lord, And trust His con - stant care.
 hand which bears all na - ture up, Shall guard His chil - dren well.
 to your heavn - ly Fa - ther's throne And sweet re - fresh - ment find.

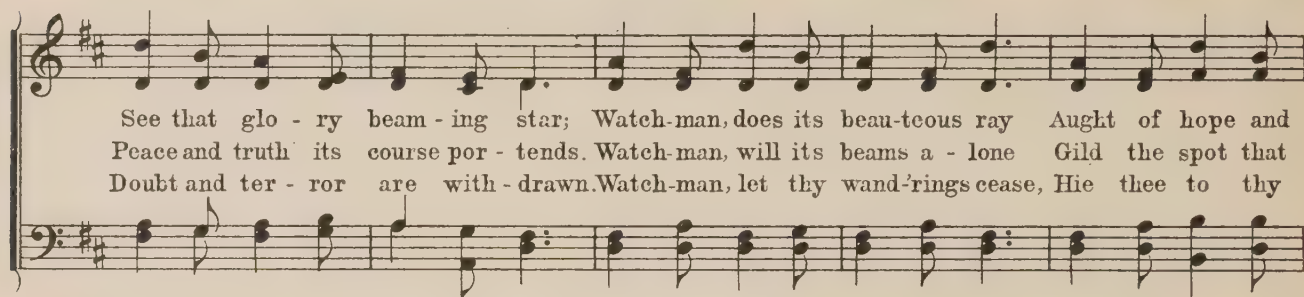
Watchman, Tell Us Of The Night

SIR JOHN BOWRING

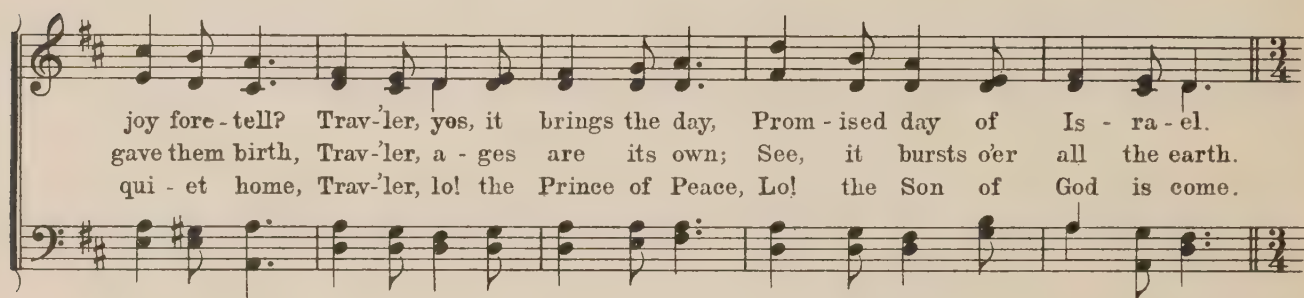
LOWELL MASON



1. Watch-man, tell us of the night, What its signs of prom-ise are. Trav-ler, o'er yon mountain height
2. Watch-man, tell us of the night; High-er yet that star as-cends. Trav-ler, blessed-ness and light,
3. Watch-man, tell us of the night, For the morn-ing seems to dawn. Trav-ler, dark-ness takes its flight,



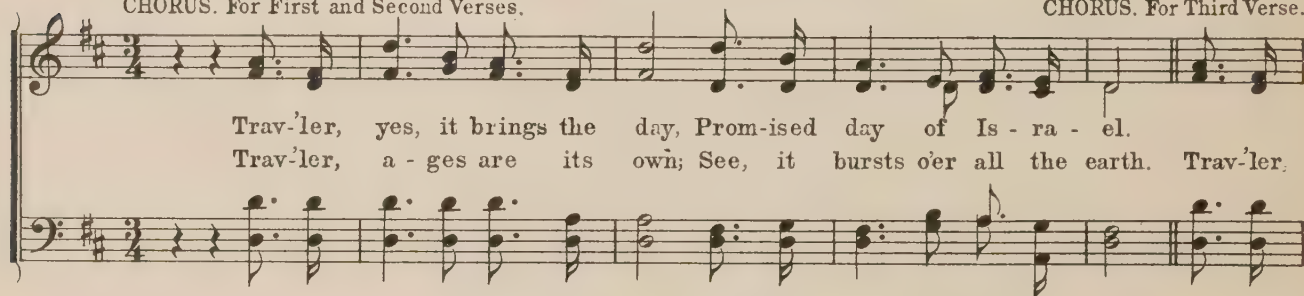
See that glo-ry beam-ing star; Watch-man, does its beau-teous ray Aught of hope and
Peace and truth its course por-tends. Watch-man, will its beams a-lone Gild the spot that
Doubt and ter-ror are with-drawn. Watch-man, let thy wand-rings cease, Hie thee to thy



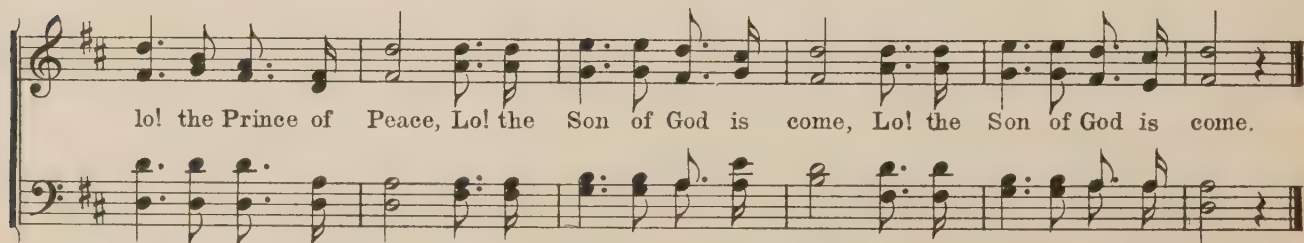
joy fore-tell? Trav-ler, yes, it brings the day, Prom-ised day of Is-ra-el.
gave them birth, Trav-ler, a-ges are its own; See, it bursts o'er all the earth.
qui-et home, Trav-ler, lo! the Prince of Peace, Lo! the Son of God is come.

CHORUS. For First and Second Verses.

CHORUS. For Third Verse.



Trav-ler, yes, it brings the day, Prom-ised day of Is-ra-el.
Trav-ler, a-ges are its own; See, it bursts o'er all the earth. Trav-ler,

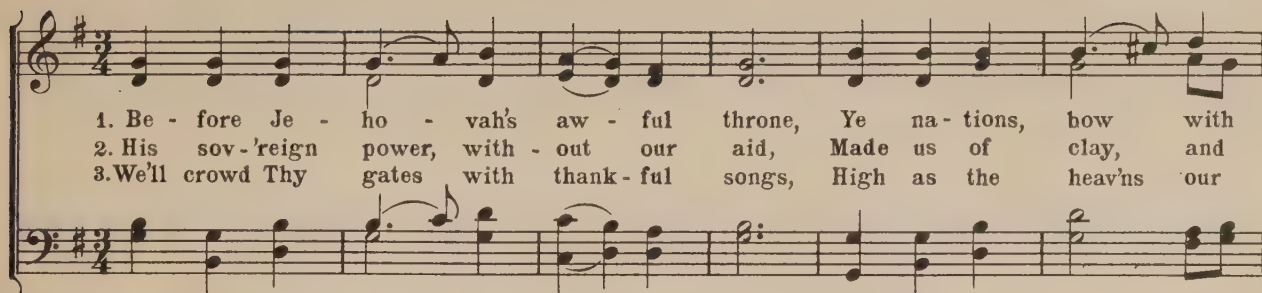


lo! the Prince of Peace, Lo! the Son of God is come, Lo! the Son of God is come.

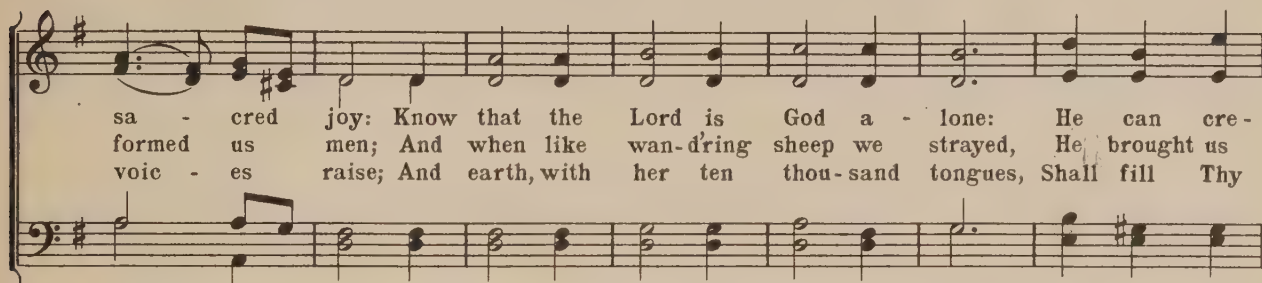
Before Jehovah's Awful Throne

ISAAC WATTS

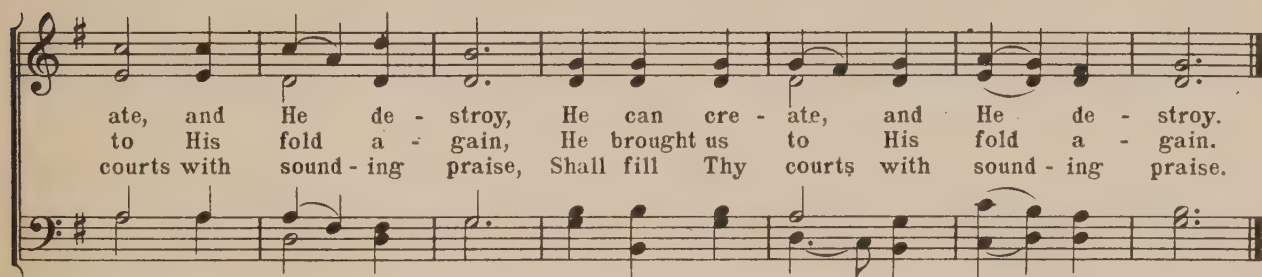
M. A. VENUA



1. Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with
 2. His sov - reign power, with - out our aid, Made us of clay, and
 3. We'll crowd Thy gates with thank - ful songs, High as the heav'n's our



sa - cred joy: Know that the Lord is God a - lone: He can cre -
 formed us men; And when like wan-d'ring sheep we strayed, He brought us
 voic - es raise; And earth, with her ten thou-sand tongues, Shall fill Thy

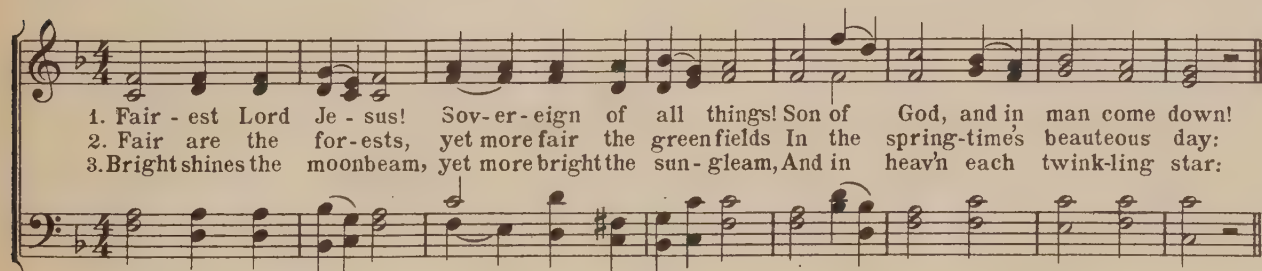


ate, and He de - stroy, He can cre - ate, and He de - stroy.
 to His fold a - gain, He brought us to His fold a - gain.
 courts with sound - ing praise, Shall fill Thy courts with sound - ing praise.

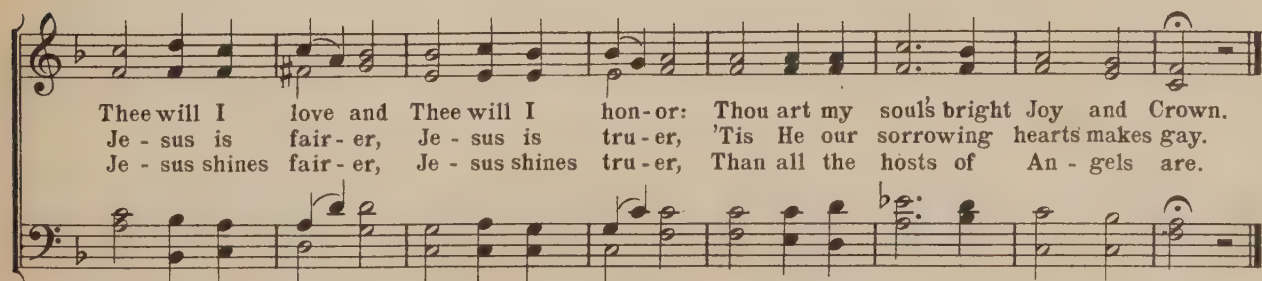
Fairest Lord Jesus

C.E. HAUPT

CRUSADERS HYMN



1. Fair - est Lord Je - sus! Sov - er - eign of all things! Son of God, and in man come down!
 2. Fair are the for - ests, yet more fair the greenfields In the spring-times' beauteous day:
 3. Bright shines the moonbeam, yet more bright the sun - gleam, And in heav'n each twink - ling star:



Thee will I love and Thee will I hon - or: Thou art my soul's bright Joy and Crown.
 Je - sus is fair - er, Je - sus is tru - er, 'Tis He our sorrowing hearts makes gay.
 Je - sus shines fair - er, Je - sus shines tru - er, Than all the hosts of An - gels are.

O Thou Joyful Day

(O Sanctissima)

B. M. SMUCKER

1. O thou joy - ful day, O thou bless - ed day, Ho - ly, peace - ful
 2. O thou joy - ful day, O thou bless - ed day, Ho - ly, peace - ful
 3. O thou joy - ful day, O thou bless - ed day, Ho - ly, peace - ful

Christ - mas - tide! O thou joy - ful day, O thou bless - ed day,
 Christ - mas - tide! O thou joy - ful day, O thou bless - ed day,
 Christ - mas - tide! O thou joy - ful day, O thou bless - ed day,

Ho - ly, peace - ful Christ - mas - tide! Earth's hopes a - wak - en,
 Ho - ly, peace - ful Christ - mas - tide! Christ's light is beam - ing,
 Ho - ly, peace - ful Christ - mas - tide! King of all glo - ry,

Christ life has tak - en, Laud Him, O laud Him on ev - 'ry side.
 Our souls re - deem - ing, Laud Him, O laud Him on ev - 'ry side!
 We bow be - fore Thee, Laud Him, O laud Him on ev - 'ry side!

God Is Love, His Mercy Brightens

JOHN BOWRING

I. CONKEY

1. God is love; His mer - cy bright - ens All the path in which we rove;
 2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges move;
 3. E'en the hour that dark - est seem - eth Will His change - less good - ness prove;

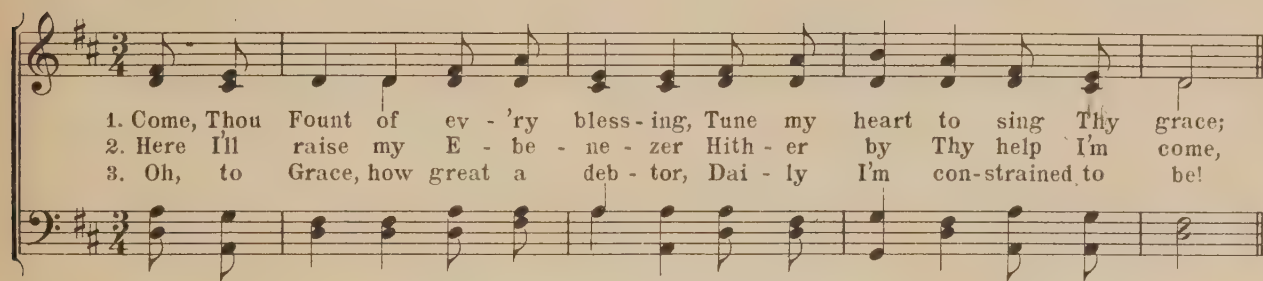


Bliss He wakes and woe He light-ens: God is wis-dom, God is love.
 But His mer-cy wan-eth nev-er: God is wis-dom, God is love.
 From the gloom His bright-ness stream-eth: God is wis-dom, God is love.

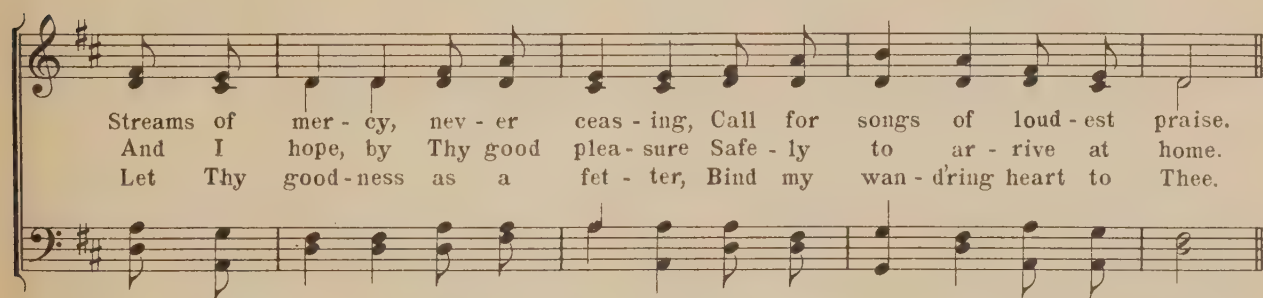
Come, Thou Fount Of Every Blessing

R. ROBINSON

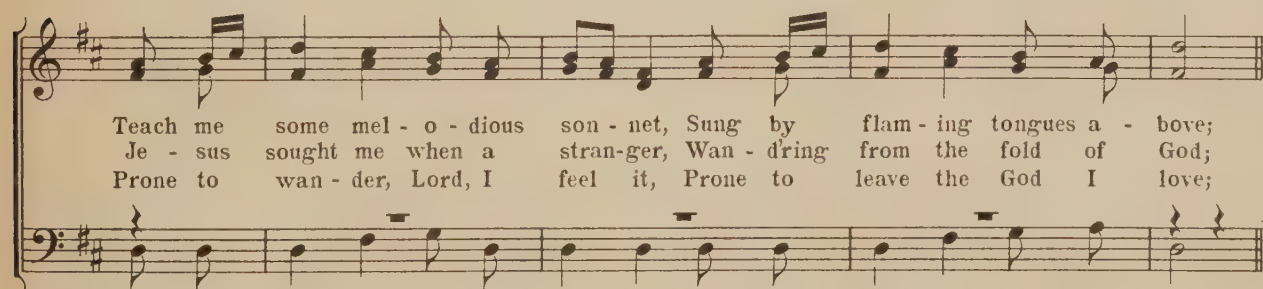
JOHN WYETH



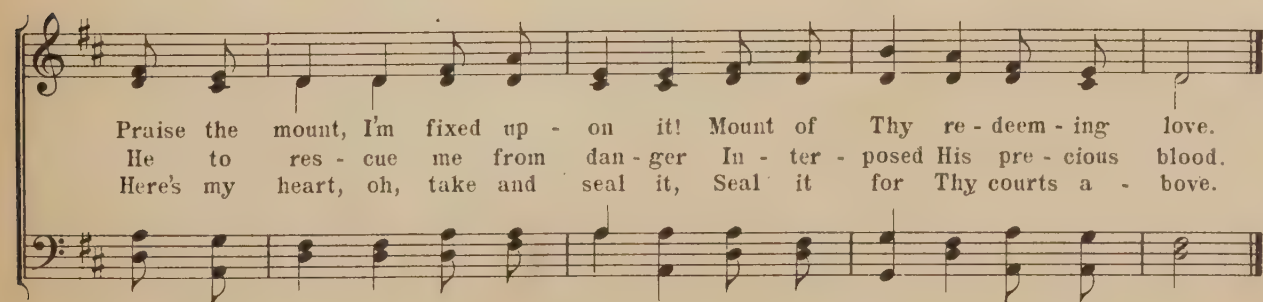
1. Come, Thou Fount of ev-'ry bless-ing, Tune my heart to sing Thy grace;
 2. Here I'll raise my E-be-ne-zer Hith-er by Thy help I'm come,
 3. Oh, to Grace, how great a deb-tor, Dai-ly I'm con-strained to be!



Streams of mer-cy, nev-er ceas-ing, Call for songs of loud-est praise.
 And I hope, by Thy good plea-sure Safe-ly to ar-rive at home.
 Let Thy good-ness as a fet-ter, Bind my wan-d'ring heart to Thee.



Teach me some mel-o-dious son-net, Sung by flam-ing tongues a-bove;
 Je-sus sought me when a stran-ger, Wan-d'ring from the fold of God;
 Prone to wan-der, Lord, I feel it, Prone to leave the God I love;

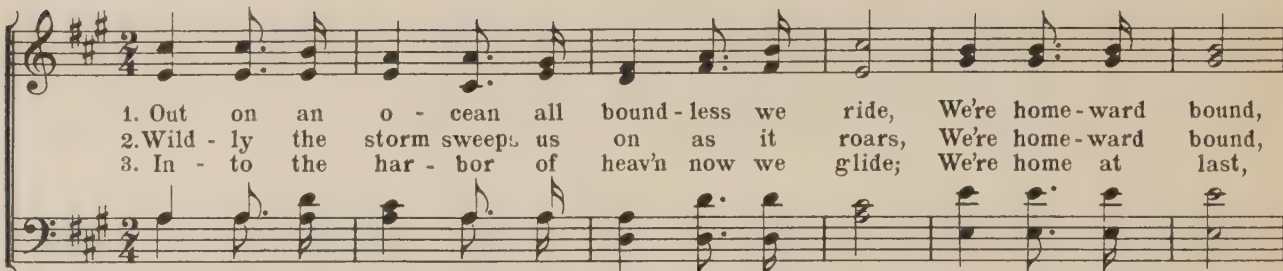


Praise the mount, I'm fixed up-on it! Mount of Thy re-deem-ing love.
 He to res-cue me from dan-ger In-ter-posed His pre-cious blood.
 Here's my heart, oh, take and seal it, Seal it for Thy courts a-bove.

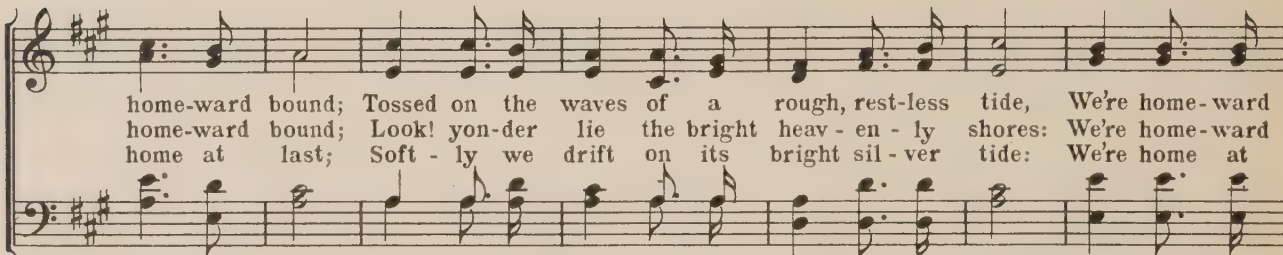
Homeward Bound

W. F. WARREN

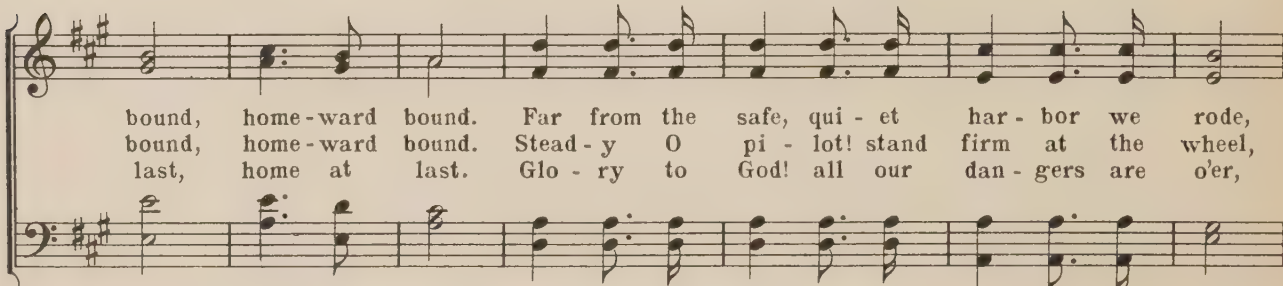
C. S. HARRINGTON



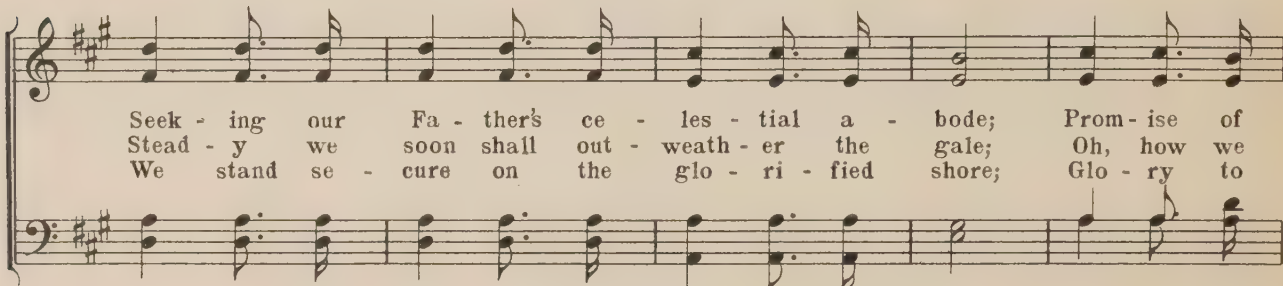
1. Out on an o - cean all bound - less we ride, We're home - ward bound,
 2. Wild - ly the storm sweep us on as it roars, We're home - ward bound,
 3. In - to the har - bor of heav'n now we glide; We're home at last,



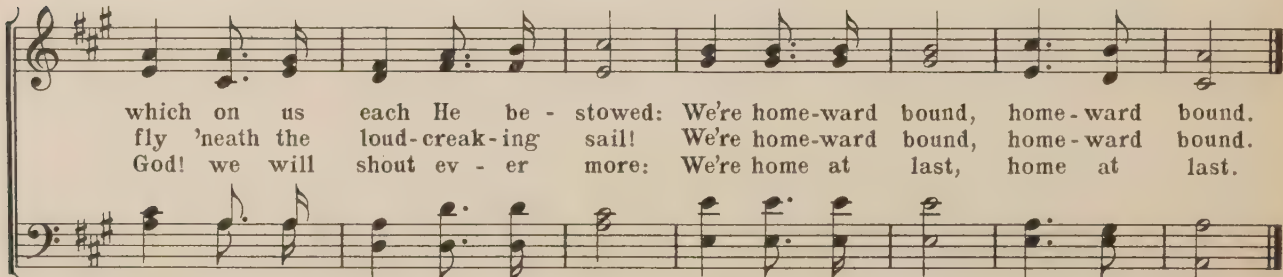
home - ward bound; Tossed on the waves of a rough, rest - less tide, We're home - ward
 home - ward bound; Look! yon - der lie the bright heav - en - ly shores: We're home - ward
 home at last; Soft - ly we drift on its bright sil - ver tide: We're home at



bound, home - ward bound. Far from the safe, qui - et har - bor we rode,
 bound, home - ward bound. Stead - y O pi - lot! stand firm at the wheel,
 last, home at last. Glo - ry to God! all our dan - gers are o'er,



Seek - ing our Fa - ther's ce - les - tial a - bode; Prom - ise of
 Stead - y we soon shall out - weath - er the gale; Oh, how we
 We stand se - cure on the glo - ri - fied shore; Glo - ry to



which on us each He be - stowed: We're home - ward bound, home - ward bound.
 fly 'neath the loud - creak - ing sail! We're home - ward bound, home - ward bound.
 God! we will shout ev - er more: We're home at last, home at last.

O Come All Ye Faithful

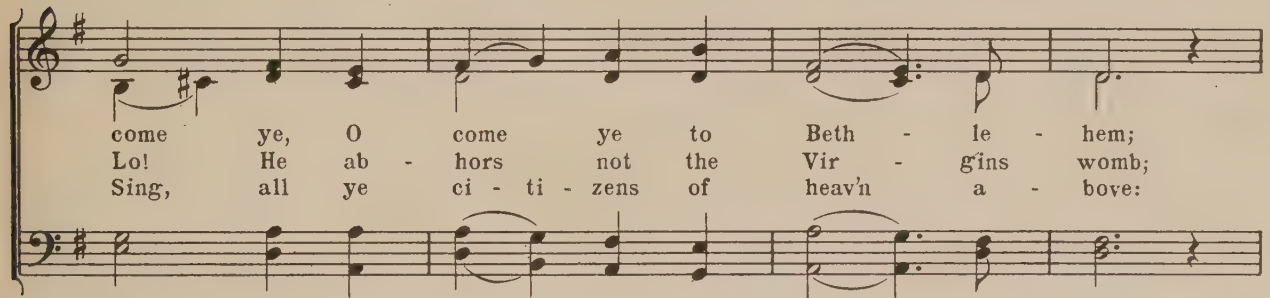
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(Adeste Fideles)

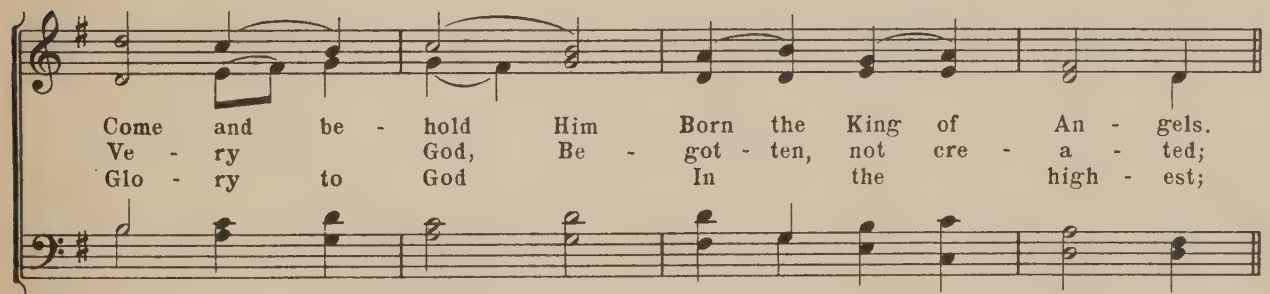
J. READING



1. O come all ye faith - ful, Joy - ful and tri - um - phant, O
 2. God of God, Light of Light
 3. Sing choirs of an - gels, Sing in ex - ul - ta - tion,

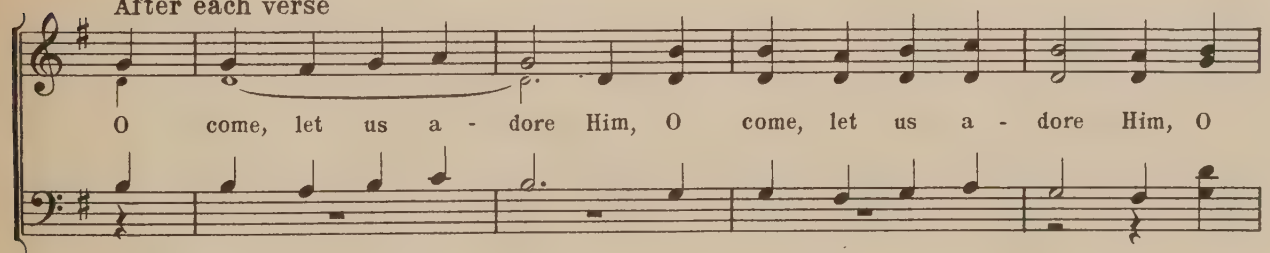


come ye, O come ye to Beth - le - hem;
 Lo! He ab - hors not the Vir - gins womb;
 Sing, all ye ci - ti - zens of heav'n a - bove:

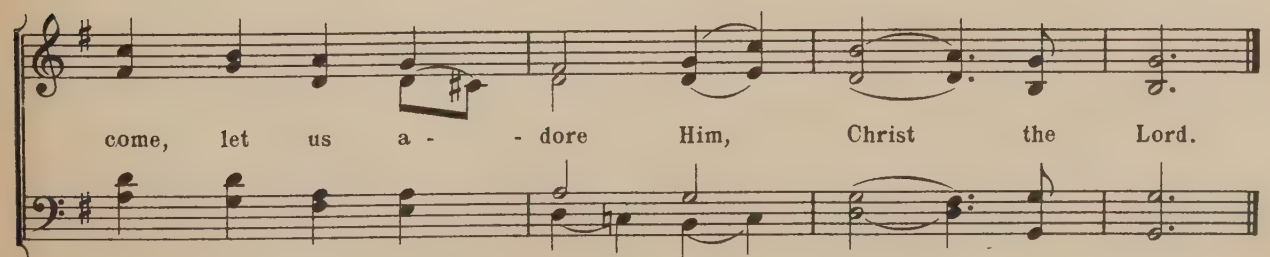


Come and be - hold Him Born the King of An - gels.
 Ve - ry God, Be - got - ten, not cre - a - ted;
 Glo - ry to God In the high - est;

After each verse



O come, let us a - dore Him, O come, let us a - dore Him, O

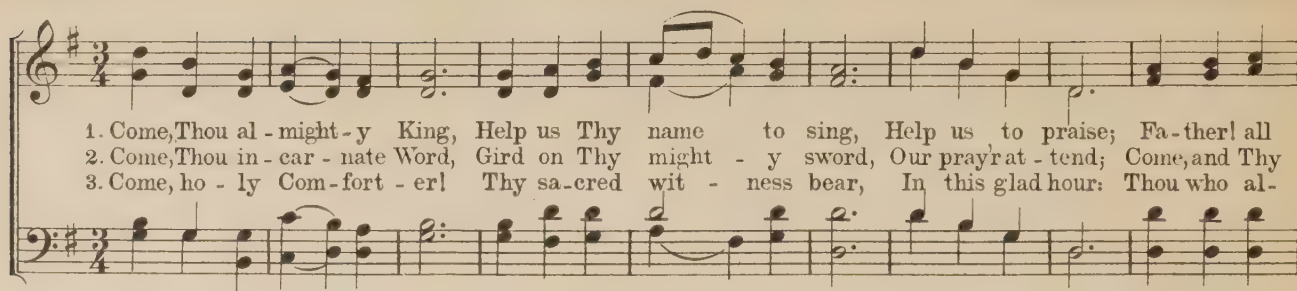


come, let us a - dore Him, Christ the Lord.

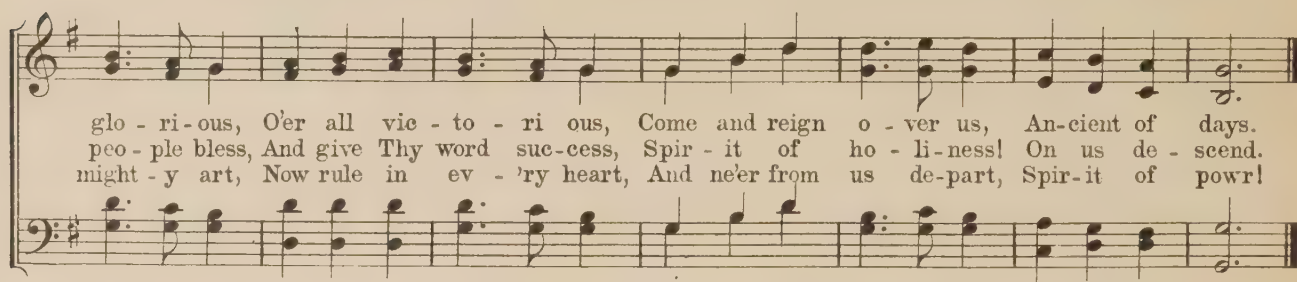
Come, Thou Almighty King

MOSCOW

FELICE GIARDINI



1. Come, Thou al-might-y King, Help us Thy name to sing, Help us to praise; Fa-ther! all
2. Come, Thou in-car-nate Word, Gird on Thy might-y sword, Our pray'r at-tend; Come, and Thy
3. Come, ho-ly Com-fort-er! Thy sa-cred wit-ness bear, In this glad hour: Thou who al-

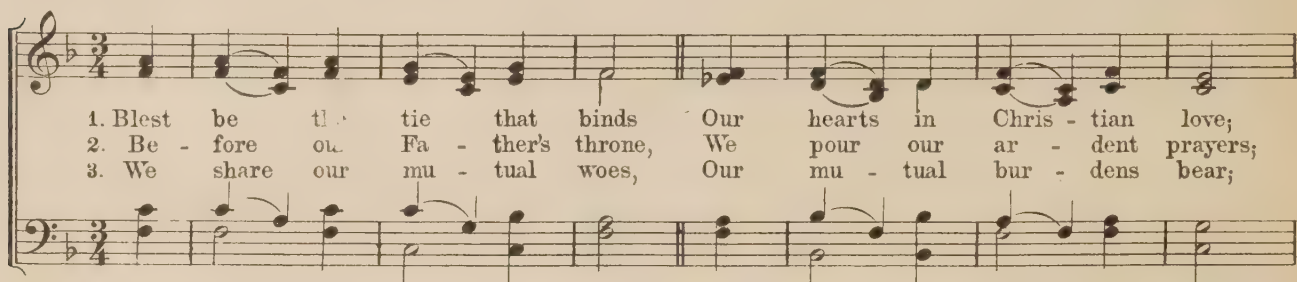


glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, An-cient of days.
peo-ple bless, And give Thy word suc-cess, Spir-it of ho-li-ness! On us de-scend.
night-y art, Now rule in ev-'ry heart, And ne'er from us de-part, Spir-it of pow'r!

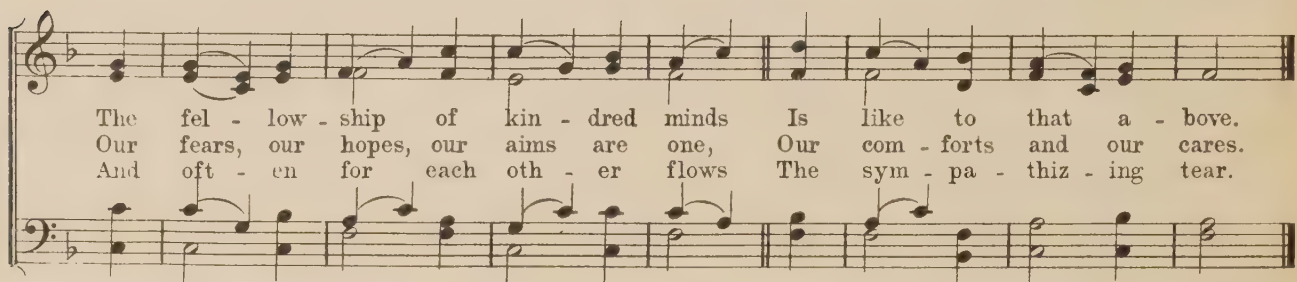
Blest Be The Tie That Binds

JOHN FAWCETT

H. G. NAGELI



1. Blest be the tie that binds Our hearts in Chris-tian love;
2. Be-fore our Fa-ther's throne, We pour our ar-dent prayers;
3. We share our mu-tual woes, Our mu-tual bur-dens bear;



The fel-low-ship of kin-dred minds Is like to that a-bove.
Our fears, our hopes, our aims are one, Our com-forts and our cares.
And oft-en for each oth-er flows The sym-pa-thiz-ing tear.

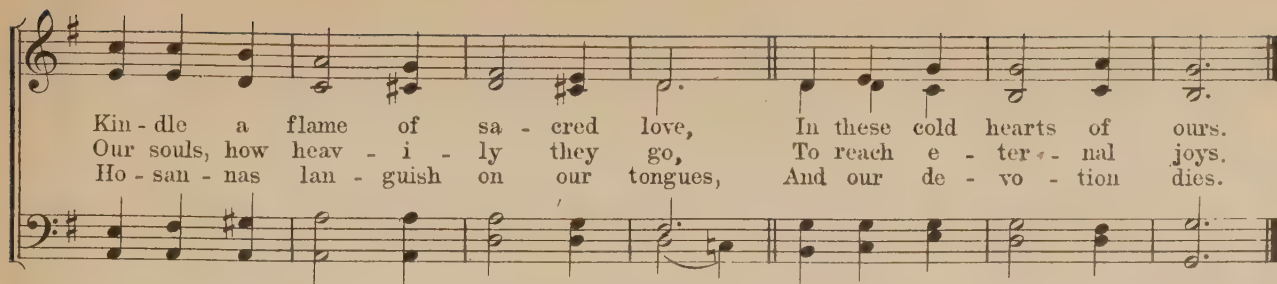
Come, Holy Spirit, Heavenly Dove

ST. AGNES

J. B. DYKES



1. Come, Ho-ly Spir-it, Heaven-ly Dove, With all Thy quick-'ning power,
2. See how we grov-el here be-low, Fond of these earth-ly toys:
3. In vain we tune our life-less songs, In vain we strive to rise:

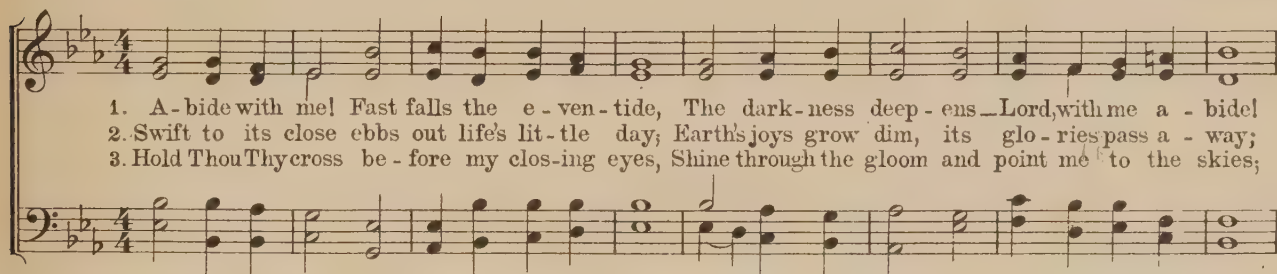


Kin - dle a flame of sa - cred love, In these cold hearts of ours.
Our souls, how heav - i - ly they go, To reach e - ter - nal joys.
Ho - san - nas lan - guish on our tongues, And our de - vo - tion dies.

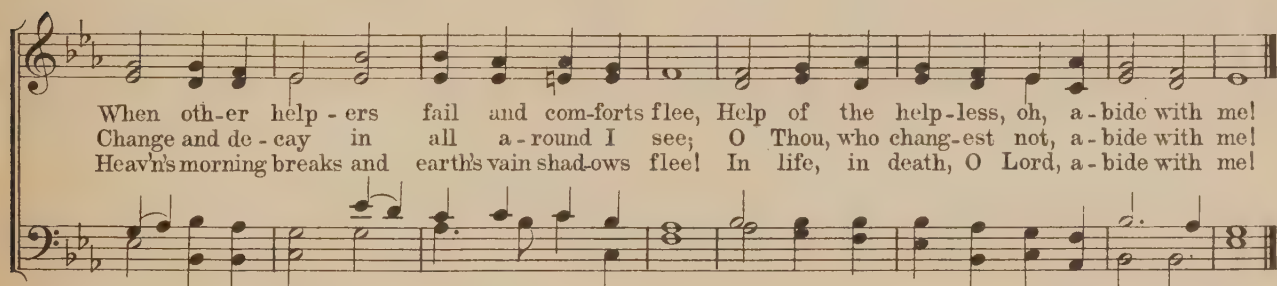
Abide With Me

BENEDICTION

W. H. MONK



1. A-bide with me! Fast falls the e - ven - tide, The dark-ness deep - ens - Lord, with me a - bidel
2. Swift to its close ebbs out life's lit - tle day, Earth's joys grow dim, its glo - ries pass a - way;
3. Hold Thou Thy cross be - fore my clos - ing eyes, Shine through the gloom and point me to the skies;

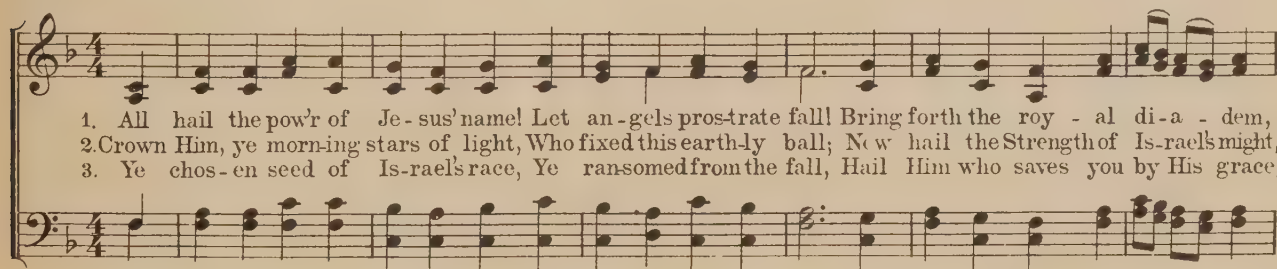


When oth - er help - ers fail and com - forts flee, Help of the help - less, oh, a - bid with me!
Change and de - cay in all a - round I see; O Thou, who chang - est not, a - bid with me!
Heav'n's morning breaks and earth's vain shad - ows flee! In life, in death, O Lord, a - bid with me!

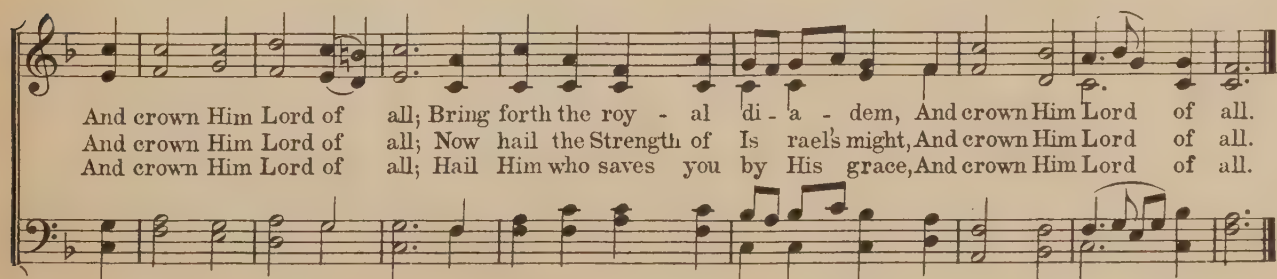
All Hail The Power Of Jesus' Name!

EDWARD PERRONET

OLIVER HOLDEN



1. All hail the pow'r of Je - sus' name! Let an - gels pro - strate fall! Bring forth the roy - al di - a - dem,
2. Crown Him, ye morn - ing stars of light, Who fixed this earth - ly ball; Now hail the Strength of Is - rael's might,
3. Ye chos - en seed of Is - rael's race, Ye ransomed from the fall, Hail Him who saves you by His grace,



And crown Him Lord of all; Bring forth the roy - al di - a - dem, And crown Him Lord of all.
And crown Him Lord of all; Now hail the Strength of Is - rael's might, And crown Him Lord of all.
And crown Him Lord of all; Hail Him who saves you by His grace, And crown Him Lord of all.

Jesus Christ Is Risen To Day

WORGAN

f

1. Je - sus Christ is ris'n to - day,
 2. Hymns of praise then let us sing, Al - le - lu - ia!
 3. But the pains which He en - dured,

Our tri - umph - ant ho - ly day,
 Un - to Christ, our heav'n - ly King, Al - le - lu - ia.
 Our sal - va - tion have pro - cured,

mf

Who died once up - on the Cross,
 Who en - dured the Cross and grave, Al - le - lu - ia.
 Now a - bove the sky He's King,

Suf - fer to re - deem our loss.
 Sin - ners to re - deem and save. Al - le - lu - ia.
 Where the an - gels ev - er sing.

